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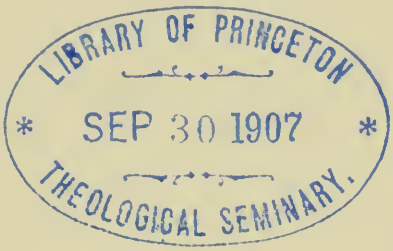

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Handbooks for the Clergy

EDITED BY

ARTHUR W. ROBINSON, B.D.

VICAR OF ALLHALLOWS BARKING
BY THE TOWER

CHURCH MUSIC

CHURCH MUSIC

BY

A. MADELEY RICHARDSON

M.A., Mus. Doc., F.R.C.O.

ORGANIST AND DIRECTOR OF THE CHOIR OF ST. SAVIOUR'S COLLEGIATE CHURCH; SOMETIME ORGAN SCHOLAR OF KEBLE COLLEGE, OXFORD

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St Basil.

CHAPTER I

GENERAL CONSIDERATIONS

1. *Quot homines, tot sententiæ* may be said of Church music of the present day. Every one has his opinions, his tastes, his preferences, and his prejudices; and amid so many conflicting tongues is is sometimes difficult for the inexperienced student to know what to think, what to accept, and what to believe.

2. In the following pages an attempt will be made to guide the reader through this tangled web, to give him facts, principles, and deductions, with the hope that he will thus be enabled to see some light amid so much obscurity.

3. Every clergyman ought to know something of the art of music generally, and of Church music in particular. It is in reality as important as many of the other studies usually required as a necessary preliminary to ordination, perhaps more so than most of them. In the exercise of his office he is constantly surrounded by music, as by one of the most potent forces through which the life and work of the Church is carried

on; and to be entirely ignorant of its principles and practice is to be placed in a position of most serious disadvantage.

4. This is not to say that every clergyman should be a skilled and learned musician; that is neither necessary nor desirable. But he should know sufficient of the history, theory, and practice of the art on which so much of the success of his work depends, to be able to take an intelligent interest in it when discussed, to manage his own voice and part correctly, and to give strength, support, and sympathy to those others upon whom he relies for its practice in the services of the Church.

5. The fact that English Church music is at present in a state of chaos, though at first sight somewhat disconcerting, need not alarm nor discourage us. It is a sign of life and progress. The old days of lethargy and stagnation are past; therefore let us rejoice. We are suffering now, not from lack of interest, but from misdirected enthusiasm. This is an inevitable consequence of the revival of life and energy.

6. English Church music has a great past; it has also a recent past of sloth and inaction. It has further, we may confidently say, a great present and a still grander future. It is in a very similar position to ritual. Few people are now to be found who will assert that no ritual at all is admissible. But when we seek to dis-

cover what things are lawful and what are not, we find ourselves in a state of hopeless confusion. We are confronted with ancient authority, mediæval authority, modern authority, and no authority; and amid the strife of tongues and conflict of opinions, it seems well-nigh hopeless to seek for truth and order.

7. To return to music. One man will tell us that, to be quite correct, we must only use mediæval music, as having the support of ecclesiastical authority and tradition; another, equally confident, will assert that we need pay no regard whatever to authority or tradition, but may use every man what seems right in his own eyes. As of old, so to-day, the true and safe path lies in the mean. Let us respect and learn from the past; let us, in the light of its teaching, use the God-given materials of the present, remembering in all things that the end and object of our art is not to please this or that person, not to be trammelled by this or that old and worn-out tradition, but to fulfil its purpose in the world as a living force.

8. The *raison d'être* of Church music is worship, and worship only. This may be thought an obvious truism, but it is very necessary to be borne in mind, as, being so plain, it is most easy to forget. The simple idea of worship is not difficult to grasp, but what does it mean put

into actual practice? How can we truly worship through music?

9. Music in worship has a twofold aspect—Offering and Edification. The offering to God, and the edification of the faithful. The first thought suggests that we must offer the best and highest that it is possible to produce in the art in question: the best kind rendered in the best way; the second that, though it may be granted that there is an absolute beauty independent of the opinions and feelings of people, yet for practical purposes we should use that form of it which is felt to be beautiful by the majority.

10. Music is the most ephemeral and intangible of the arts. That its beauty is absolute may be accepted as a general statement, but to us it is in actual practice relative. History tells us that from the commencement of the world until now mankind has always been subject to the influence of music, and has paid it homage as the divine art. But when we come to examine the actual forms and the mediums through which the art has been practised, we are confronted by a remarkable fact, which may be expressed as follows: *Music, though reigning supreme in the human heart, is subject to restrictions of time, place, and education.* Unless all these conditions are favourable, the sympathy between the maker of the

music and the recipient or hearer is lost; that is, though clearly possessing an absolute beauty of its own, its relative beauty for the individual is absent. When an ordinary person speaks of the beauty and power of music, he refers not to music in general, but to that of his own time, place, and level of education; in other words, we can only appreciate the music to which we are accustomed.

11. Very little ancient music has survived, but there is quite enough to show that, if it were to be performed to-day, it would touch no chords of sympathy in the hearts of the hearers, it would sound ugly and futile. Yet this is the music that soothed the rage and madness of King Saul, that inspired the magnificent poetry of the Psalms. These were the strains employed when—

> "Orpheus with his lute made trees,
> And the mountain tops that freeze,
> Bow themselves when he did sing."

12. Again, in our own day, the Oriental nations have music of a high order, doubtless to them appearing quite as beautiful a form of art as ours does to us, and giving to them the same feelings and inspiration. Yet, when we hear it, we perceive nothing but a most painful jargon, unendurable to our ears.

13. With our own people, every individual likes that to which he has become accustomed. There are endless gradations, from the vulgarity of the music-hall song to the sublimity of Beethoven and Wagner. But here clearly it is mainly a question of culture and education. The "coster" thinks his melody beautiful, because it is all that he knows of music; the person of culture enjoys Wagner, because he has accustomed himself to that kind of music. It is reasonable to suppose that, if these two individuals were to change places and start life afresh, the result would be that their tastes would also change places, showing that the attitude of mind depends rather upon habit and use than upon physical organisation.

14. All these considerations point to two important principles which will be of use in dealing with our subject:—

(1) That people will appreciate and be affected by that kind of music with which they have become familiar.

(2) That, this being the case, it follows that by constantly hearing music of a certain kind they will learn to perceive its particular message.

We offer, then, to God a thing of beauty, upon which all our talents and energies should be

expended to render it as little unworthy of its object as may be: its quality should be such that it may carry with itself a further offering, by inspiring the faithful with higher motives and nobler resolves, for which purpose no power on earth is more potent than music.

15. Music, the language of the emotions, has an influence which no one can explain, but no one will deny. The better it is the greater its power. It helps people to feel in a certain way.

16. There are gradations in music. Not all music tends to edification. There is music of vulgarity and frivolity, as well as of sublimity and grandeur. The highest kind of music tends to produce the highest kind of emotion, and from this proceed all kinds of virtue. It is something to tell people that they must not be selfish, mean, hard-hearted, proud; but very often the clearest arguments and soundest reasoning will produce no change in these respects. If people want to feel and act in a certain way they will do it. Music is able to produce the desire for good and holy things; it supplies no arguments, but implants longings and aspirations, which are the sources from which proceed good actions and holy lives.

17. Divine Love is the greatest thing in the world: sacred music seems to hold it in solution. It takes its tone from sacred words, and reflects

their meaning and force with tenfold intensity, possessing the heart of the listener and filling it full of spiritual life and energy.

Think of concrete cases.

Compare the effect of the words, "I know that my Redeemer liveth," at first merely spoken, and then sung to Handel's sublime music by a great singer.

Repeat the words, "Lacrymosa Dies illa, qua resurget ex favillâ judicandus homo reus," and then listen to them wedded to the immortal strains of the dying Mozart.

Read the sentence, "And sorrow and sighing shall flee away," then bow the head and hearken to the Divine Voice speaking through the mortal man, Samuel Sebastian Wesley.

We cannot account for this wonderful power of music, but we know and feel it; we listen, and are convinced.

18. Bearing in mind the secondary object of Church music, edification, our work should be built upon the foundation of its primary object, the offering to God. A man's life and energies cannot be better occupied than in seeking to return to the Giver of all beauty the best he can produce of those forms of beauty which the human brain is enabled to create upon the earth.

19. All the arts are employed in the service

of God; architecture, painting, sculpture, &c. In these we seek to give the best, but they one and all differ from music in that their beauty is passive; created once for all, it remains quiescent until destroyed by time. Music, on the other hand, is active and living, its message can be conveyed to the world only by living agents interpreting it at a given time. The composer of the music directs the performers as to what they must do, but the music proper does not exist until they obey these directions. Here is at once the weakness and the strength of music. For its beauty we are constantly dependent upon the skill of the interpreter, either our own or that of others, and if this skill fails the music fails, at any rate in respect of the intention of the creator. An unskilful performance is a mere travesty of great and beautiful music, a libel upon the composer, who is ever at the mercy of the performers. On the other hand, when the executants are skilful, and are competent to understand and to interpret to others the hidden thoughts of a great musician, then we have an art force greater than that of any passive art. The tone poet lives again in his music, his own voice speaks to the listener, in whose being the vibrations find an answering chord, and he is moved, figuratively and literally.

20. We thus see that questions of Church music divide themselves under two heads, touching the composers and the executants. We must, of course, first decide what music to use, and then next how we shall get it rendered. It is a comparatively easy task to select suitable music; it is a far more difficult matter to secure its adequate performance. Whether it be rendered by clergy, choir, or congregation, the same difficulties are ever present. Knowledge and skill are the two things needful; without them music is nothing, with them everything. How to acquire them, how to keep them, and how to use them, is the constant care of the true guardian of Church music; with the never-to-be-forgotten thought behind all that neither is of any avail, neither can bring any blessing, without sincere purpose and true intention—the guiding light that should illumine every step of the way towards all that is high and great in our art.

CHAPTER II

HISTORICAL SKETCH

21. To obtain a well-balanced view of present-day Church music it is necessary to look back on the past, to notice upon what our heritage of music is based, and to mark its gradual development. For practical purposes English Church music dates from the Reformation. All that was used before that time was of course set to Latin words, and although some of it may be adapted to English, its effect is naturally less satisfactory than that of music specially written for the words to which it is sung. The loss of pre-Reformation music is the less to be regretted because it was of a kind and quality which would appeal but little to modern ears. When used now it sounds curiously archaic, and conveys scarcely any conviction to us.

22. The period of the Reformation coincided with a period of wonderful growth and development in the art of music. It was then that the foundations were being laid for all that is grand and great in modern music. No definite date

can be assigned at which it may be said that modern music emerged from the ancient. Gradual and well-nigh imperceptible evolution is as clearly a characteristic of this art as of the wonders of nature. Year by year, and generation by generation, details, devices, rules, and principles have been added, abandoned, modified, improved, here a little and there a little, until, though each step has appeared to make slight difference in itself, the net result is that, living now in the twentieth century, when we take a piece of music composed to-day and compare it with the productions of the Middle Ages, we see that we have what are practically two different arts, poles asunder. Not only are the superstructures quite distinct, but the very foundations upon which they are erected are of a different nature, and mutually exclusive of each other.

23. A somewhat analogous case may be seen in the study of architecture. What can be more dissimilar than Norman and advanced Gothic? They are obviously constructed upon very different principles. Yet we know that as a matter of fact the latter is actually a development of the former, and the gradual change from the one to the other can be clearly traced through the transition period.

24. The material from which music is constructed is the scale. For any given composition

this must be of a definite nature, *i.e.* the tones and semitones of which it is formed must be found in certain fixed places, and from these there can be no departing; they are as permanent and unvarying for the time being as a proposition of Euclid. The explanation of the difference in effect between ancient and modern music lies in the fact that they are constructed upon different scales. The scales of ancient music are now obsolete, therefore it follows that the music formed from them is also obsolete for all practical purposes.

25. It might fairly be argued that even if this is the case we might yet admire and use the old music though no longer composing any more on the principles upon which it is built, just as we can admire various styles of architecture without either the power or the wish to produce similar works of our own. With music, however, the case is different. Of this there is no question. And the reason appears to be that music, more than any other art, takes hold of a man, it goes through him and penetrates his very soul; he must either accept or reject it, he cannot remain neutral. This being the case, when once he has accepted that of his own day, its principles and all that they involve, he has no room and no sympathy left for another and alien form of the same art. So it is seen

that present-day musicians sometimes wax warm in condemning what they feel to be the ugliness of ancient music. They are unfair. It is not ugly in the strict and abstract sense of the word, but only old, and, being music, dead.

26. Further, as we have before insisted, there is the necessity for the living medium. All other arts are complete in themselves, but music is not music until it is used. Its interpretation *is* the music, so far as the listener is concerned. At this distance of time we have no certainty as to the manner in which ancient music was actually performed, and if we had, we have no performers possessing either the knowledge or the sympathy to render it as intended by its authors. Here again, then, the old music is dead, not only because we do not like it, but because we cannot have it.

It will be necessary to refer to this matter again in a later chapter.

27. Historically considered sacred music may be divided roughly into five groups:—

(1) Jewish Music.
(2) Music of the Primitive Church.
(3) Mediæval Church Music.
(4) Post-Reformation Music.
(5) Modern Church Music.

28. Everything connected with the worship of the Jewish temple is of the greatest interest to us Christians.

Christianity did not appear as a new religion, but as the fulfilment and completion of Judaism. The ordinances concerning the manner of the old worship were never condemned nor abrogated. On the other hand, we know that the early Christians continued to worship in the temple until its destruction. It is then quite safe to say that, *mutatis mutandis*, the directions concerning the use of music, and the manner of its use, found in the Old Testament, have a message for Christians in the twentieth century.

29. Unfortunately, the actual scales, tunes, and melodies that were employed are, as is inevitable with an art so ephemeral as music, irretrievably lost. The faint glimmer of light which is thrown upon their character by the traditions of modern Jews is so uncertain that for practical purposes it may be disregarded. We shall never hear again the old Hebrew melodies as they sounded in the temple. On the other hand, we have in the Old Testament, and in the writings of Josephus and the Talmudists, ample descriptions of the manner and method of their performance. Not the least striking thing about the Jewish worship was the great importance that was attached to the use of music. The labour, pains, skill, time, and money that were expended upon it show plainly that the result must have been "exceeding magnifical."

The most splendid arrangements of any of our modern cathedrals pale into insignificance when compared with the picture we see before us in the descriptions referred to. "The care of the sacred music was confided to the hands of the Levites. David and Solomon not only confined this privilege to the tribe of Levi, but considerably increased and extended their musical duties. The Levites had to provide no less than 4000 singers and musicians for the sacred service. They were divided into twenty-four orders, with twelve singing-masters, making a total of 288; these latter were, in course of time, permitted to wear the priestly vestments when officiating in the temple."

30. "We may assume with some degree of certainty that male singers only were employed in the choir of the Temple of Solomon. But from Ezra ii. 65, and Nehemiah vii. 67, there can be no doubt that the choir of the second temple consisted of both men and women. The treble part, according to the Talmud, was sung by boys of the tribe of Levi. These were placed upon the lower, and the men upon the higher steps of a platform. From the works of Josephus we obtain some idea of the magnificence of the decoration of this part of the temple. In the third chapter of the eighth book of his History of the Jews he states that in the first temple

there were 200,000 of the silver trumpets prescribed by Moses, 200,000 coats made by the king's order of the finest silk for the use of those Levites whose duty consisted in singing the sacred songs, and 40,000 harps and psalteries made of the purest copper, which formed part of the temple treasure."[1]

For a list of the musical instruments of the Old Testament and description of them the reader is referred to the Oxford *Helps to the Study of the Bible*.[2]

31. "The Hebraist, Henricus Horchius, says: The maximum number of Nebels (the Phœnician harp Nablium, played with both hands) was not allowed to exceed six, the minimum two; flutes (including, no doubt, the wood wind instruments), not less than two or more than twelve; trumpets, not less than two; cithers, not less than nine. As these instruments were used merely for accompaniment, and not for strengthening the melody, the maximum was unlimited. One pair of cymbals (Egyptian metal instruments, similar to modern cymbals) only was used for marking the time."[3]

A consideration of the foregoing makes us realise how puny our own efforts are by compari-

[1] Naumann, *History of Music*, p. 65.
[2] See also article "Music" in *Encyclopædia Biblica*.
[3] Naumann, *History of Music*, p. 76.

son; it may also give us courage and assurance in our endeavours to raise the standard of the Church music of our own time.

32. The next period to consider is that of the primitive Church. There is no evidence to show what sort of music was used by the early Christians, or how it was [redacted] We know, however, that they did use music in Divine worship, and we can form a safe guess as to its character.

References to the use of music are seen in the New Testament (St. Matt. xxvi. 30; St. Mark xiv. 26), where we read that our Lord and the Apostles sang a hymn at the first Eucharist; and where the use by St. Paul of an almost identical form of words when speaking of music, in two separate epistles, is remarkable:—

(1) "Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord" (Eph. v. 19).

(2) "Teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your heart to the Lord" (Col. iii. 16).

A comparison of the two passages suggests that St. Paul may have been quoting a regular formula in use with reference to music, in which sacred song was divided under three heads.

33. St. James (v. 13) says: "Is any merry (εὐθυμεῖ)? let him sing psalms."

* presented

Socrates the historian relates of Ignatius (A.D. 49–107) that he saw in a vision the heavens opened, and heard heavenly choirs praising the Holy Trinity in alternate chants, *καὶ τὸν τρόπον τοῦ ὁράματος τῇ ἐν Ἀντιοχείᾳ ἐκκλησίᾳ παρέδωκεν.*[1]

34. Pliny the younger (A.D. 62–110) relates that the Christians met together at sunrise on special feast days and sang hymns of praise to Christ antiphonally (*in vicem*).[2]

35. St. Clement of Alexandria (died A.D. 220) compares the *Logos* to a singer chanting eternal harmony, and reconciling the antagonistic world to peace and concord.

In another place, alluding to the Church and to religious music, he says: "This is the chosen mountain of the Lord. . . . It is inhabited by the daughters of God, the fair Lambs, who celebrate together the venerable orgies, collecting the chosen choir. The singers are holy men, their song is the hymn of the Almighty King: Virgins chant, Angels glorify, Prophets discourse, while music sweetly sounding is heard."[3]

36. These references make it quite clear that music was practised and held in esteem by the early Christians. The sort of music employed

[1] *Historia Ecclesiastica*, lib. vi. cap. 8.
[2] Lib. x. ep. 97.
[3] *Admonit. ad Gentes.*

by the Gentile converts must have been that with which alone they were familiar, viz. the kind used by the Greeks and Romans rather than that of the Jewish temple, the character of which must have been unknown to the majority of them. The likelihood of the adoption of this form is seen when we remember that in other arts, for instance in architecture, the Christians used, adapted, and developed that form prevalent in the countries of their birth.

37. Persecuted, despised, compelled to hold services in secret, and in constant fear of discovery and death, it is incredible that their rendering of music could have reached a really high artistic level. In all probability it was very simple, of little artistic pretensions, and imperfectly performed. Still, amid all the dangers and difficulties of those terrible times, the Church held fast to the traditional use of music in worship, from it derived courage and consolation, and used it as a vehicle of prayer and praise.

38. Passing on to more propitious times, we see that, as soon as circumstances allowed, the Church set itself to developing and raising the standard of music. Persecution ceased under the Emperor Constantine (A.D. 306–337); and then

commenced the period of development of the arts connected with worship. Constantine and his mother Helena erected magnificent churches, and into these were introduced choirs of trained singers. One of the results of this was the commencement of the controversy concerning congregational singing, which has lasted to our own days, and still shows no signs of abating. At the Council of Laodicea (*circa* A.D. 360) it was prescribed that *only those duly appointed should sing in Christian Churches.*[1]

39. We now come to a great name which stands out prominently in relation to early Church music—that of St. Ambrose, Bishop of Milan (A.D. 374–397), with whom may be said to have commenced the period of ecclesiastical music, regarded as a regulated system. He collected and set in order certain scales upon which music should be based, naming them after the old Greek scales (though it is to be noted that they differed from these in all respects other than in name). These scales remained in use for several centuries, and from them was developed what is known as the Gregorian system.

40. St. Augustine on hearing the Milanese music was greatly affected. He writes: "Quan-

[1] Canon 15: "περὶ τοῦ μὴ δεῖν πλέον τῶν κανονικῶν ψαλτῶν τῶν ἐπὶ τὸν ἀμβῶνα ἀναβαινόντων καὶ ἀπὸ διφθέρας ψαλλόντων ἑτέρους τίνας ψάλλειν ἐν ἐκκλησίᾳ." See note, p. 47.

tum flevi in hymnis et canticis tuis, suave sonantis ecclesiæ tuæ vocibus commotus acriter! Voces illæ influebant auribus meis et eliquabatur veritas tua in cor meum, et exæstuabat inde affectus pietatis; et currebant lacrimæ, et bene mihi erat cum eis" (*Confessions*, ix. 6).

41. Some of the early fathers relate that the Gentiles were frequently attracted into the Church by the music, who liked its ceremonies so well that they were baptized before their departure.[1]

42. After St. Ambrose the next great musical reformer appears to have been Pope Gregory the Great, whose pontificate lasted from 590 to 604. Much controversy has taken place as to the actual share he bore in the advancement of Church music. Some historians give him credit for its entire reconstitution, others deny him anything but a subordinate place in such a work. There is, however, little doubt that he exercised a great and beneficial influence upon the music of his day; that he collected, arranged, set in order, and directed the use of the best form of the art available in his time, rejecting what was frivolous and unsuitable, retaining and improving

[1] Commenting on this, the musical historian Burney quaintly writes in 1782: "The generality of our parochial music is not likely to produce similar effect, being such as would sooner drive Christians with good ears *out* of the Church, than draw Pagans *into it.*" Cannot the same thing be said of some twentieth-century parish churches?

all that helped to edification. Probably enough he, like many another thorough-going reformer and innovator, was convinced that, having procured the best specimens of the art then extant, the last word had been said upon the subject. It is difficult to realise that what has always happened in the past will happen again in the future, and that the inexorable laws of evolution will have their way, turning the new into the old, the pinnacle of the present into the step of the future. The actual forms of art used and ordered by the men of Gregory's time have long since become antiquated and obsolete, but let us hope that the spirit of Gregory is not dead. Had he lived in our day he would not have ordered the rejection of the grand and glorious work of the present in favour of the crabbed and old-fashioned work of a bygone age. He would have sought to secure and use all that was greatest in contemporary art, knowing that, to speak to living people in such a way that they may understand, a living language must be used.

43. An interesting account of the *Scholæ Cantorum*, instituted by Gregory, is found in his biography by John Diaconus, written three hundred years after the Pope's death. His original *Antiphonarium* was then existing, as were also the whip with which he used to threaten to scourge the boys, and the bed upon which he

reclined in the latter part of his life when he visited the school in order to hear them practise.

44. In the succeeding century Church music received support and encouragement from the Emperor Charlemagne, who is said to have founded schools of sacred song in many important centres of France and Germany. It is related that he occasionally conducted the choir at Aix in person, expressing his disapproval by brandishing his staff before the delinquents.

45. Passing rapidly on towards the era of the Reformation, we notice standing out prominently, each as a type of his time, the names of Hucbald (A.D. 840–930), Guido of Arezzo (995–1050), and Franco of Cologne (*circa* 1100).

46. To Hucbald, a Benedictine monk of St. Armand in Flanders, is attributed the earliest attempts at part-writing. His system was termed *organum*, and its effect to modern ears is so astoundingly ugly that musical writers have joined in the belief that it could not actually have been performed in the form in which it has come down to us. It consisted of successions of 4ths, 5ths, and 8ves, added to a given melody, which had previously been performed only in unison. Any reader with the most elementary knowledge of harmony can imagine the effect, such progressions being most rigidly forbidden by the laws of modern music. The evidence, however, seems

decisive in favour of the conclusion that this music was actually used, and, unsatisfactory as we may think it, we must still be grateful to such as Hucbald for making a beginning. Without these first steps towards harmony the way could never have been opened which has led to the magnificent achievements of modern music. It is curious to note, and suggestive of matter for reflection, that the worthy monk himself considered these (to us) appalling progressions both satisfactory and beautiful. He writes: "Videbis nasci suavem ex hac sonorum commixtione concertum."

47. A century later we find Guido, who was Prior of the Monastery of Avellana, using a development of Hucbald's *organum* which he calls *diaphony*. This is much less disagreeable in its effects, and shows a decided advance towards real harmony. Guido is celebrated also for his use of a system of *solmisation* which for all practical purposes was identical with our modern "Tonic Sol-Fa," and from this our modern scales can be clearly seen to have developed. The system, however, does not appear to have been so kindly taken to as in the nineteenth century, for it caused much tribulation to choristers, and was dubbed "Crux et tormentum puerorum." Guido was a man of great refinement and culture, and a thorough and

most painstaking teacher. A learned theorist, he ever insisted upon a high ideal of performance, and sought to insure that music in worship should fulfil its true purpose of edification. It is sad, though not surprising, to learn that his labours received scant appreciation from some of his contemporaries, in fact the bitterness and jealousy of his enemies was so great that he was compelled to resign his office in the Monastery of Pomposa near Ravenna. We are told that he was subsequently reinstated by Pope John XIX. on his having vindicated the utility of his theories by teaching that Pontiff to sing correctly at sight in one lesson.

Guido writes in his *Micrologus de Disciplinâ artis Musicæ:* "The way of the philosopher is not mine. I care only for that which is good for the Church, and tends to the advancement of our little ones.[1]" Again: "The musician must so arrange his song that it is but the reflection of the words." Such sound doctrine written for the men of the eleventh century may well be taken to heart by us.

48. Next among the strong men who developed the Guidonian system was Franco of Cologne. To him is attributed the invention of the time table, the introduction of the signs ♯ and ♭ for raising and lowering the pitch,

[1] Choristers.

the using of notes of varying length, the advocating of the adoption of triple time, and the using of the 3rd in harmony, an interval which had previously been avoided by musicians, though henceforth it was to become the one essential ingredient in all pleasing combinations. Very little is known of Franco, except that he was a most learned scientist, and the writer of works upon many abstruse subjects in addition to music.

49. We are now advancing towards the period of the Reformation. During the next three hundred years immense strides were made. It is to be remembered that all the music of early mediæval days was purely melodic, and, as such, much of it was extremely advanced and complicated. The introduction of the harmonic principle, at first in a tentative and primitive manner in the days of Hucbald, later with more confidence by such men as Guido and Franco, meant the gradual overthrow of the old system. Step by step musicians began to feel their way towards the fulness of the modern system of harmony. Space forbids us to enter into all the details of this process. It is seen in a succession of almost imperceptible changes, like the washing of the sea against some ancient rock, which we know will ultimately result in the complete alteration of its form, but by a process so gradual as to be quite imperceptible to the eye.

50. After the possibilities of the purely melodic principle had apparently become exhausted, new effects were sought by the combination of two melodies. At first these were tunes already existing, which were forced to sound together, with a more or less (frequently less) agreeable result. This having been accepted as a form of art, the next step was to add a third part, then a fourth, and finally a multitude of voices, until the climax was probably reached in the sixteenth century, when a composition was written for no less than forty parts. The characteristic of all this early part music was that the progressions were always regarded horizontally rather than perpendicularly. The chords that resulted from the combinations were considered to be of less moment than the interest and flow of the parts. Harmony, as we now understand it, consists in the study of chords and their correct progressions, and when these are mastered counterpoint steps in and chooses from them notes that may form melodies. All modern melodies, even when heard without harmony, are constructed in such a way that they will admit of harmonic accompaniment, and the result is that they are of a complexion entirely different from the old melodies. This is what is understood when we say that the ancient melodies were written in a *mode*, the modern in a

key. The mode concerns itself with melody, the key with harmony.

51. In the period that we are considering it was customary to construct all part music on a given melody called the *canto fermo*; and it is a curious fact that in many Church compositions secular melodies were employed as *canti fermi*. Not content with using the tunes, composers were actually in the habit of retaining the *words* to which they were originally set, so that we find in many an old Mass the sacred words sung by the majority of voices, while the tenor was employed in reciting the words of a love song or other frivolous composition! Such insincerity and unreality seems well-nigh incredible.

52. It was fortunate that this was only a transition stage, and that from it was to emerge an art worthier of Divine worship. The word "tenor" still used by us, and now simply designating the highest natural male voice, is a witness to the methods employed by the early contrapuntal writers. It originally meant the principal part —the part that sang the given melody—to which new parts were added above and below. An instance of this form of composition, which every Churchman knows by heart, is Tallis' Responses; in these the tenor part is simply the old plainsong, which is surrounded and enriched by other parts, originally four, now reduced to three.

53. Of this early contrapuntal school may be mentioned two prominent names, Dufay (*circa* 1350–1432) and Binchois, both Belgians. At that time the art of music appears to have flourished most in the Netherlands; England, France, and Italy also contributed celebrated musicians, but the Netherlands held the pre-eminence. In the next century the principal name of note is Josquin des Pres (*circa* 1460–1515) called "the glory of the Belgian School." He spent many years in Italy, was a man of wide culture and ready wit, and was considered the greatest musician of his day. The Abbate Baini speaks thus of him: "In a short time by his new production he becomes the idol of Europe. There is no longer tolerance for any one but Josquin. Nothing is beautiful unless it be the work of Josquin. Josquin alone is sung in every chapel in Christendom. Nobody but Josquin in Italy, nobody but Josquin in France, nobody but Josquin in Germany, in Flanders, in Hungary, in Spain —Josquin and Josquin alone." *Sic transit gloria mundi.* Probably few of my readers will have heard even the name of this once world-wide celebrity.

54. The death of Josquin brings us close upon the period of the Reformation. That upheaval of the religious world naturally affected greatly the progress of Church music. Just as western

Christendom was henceforth to be divided broadly into three distinct schools of religious thought, the Roman, the Anglican, and the Lutheran, so sacred music was to be developed on three distinct lines. In the preceding period a united Church meant a united musical art: the same service forms were used in every place, the same words in the same language, and, with intercourse and exchange of ideas and art-forms, Church music was practically uniform in style all over western Christendom.

55. The sharp divisions of the sixteenth century directed the main stream of music into the three channels we have mentioned. This was a necessary consequence of the fact that thenceforth the forms taken by public worship in the three great branches of the western religious world were to be laid on different lines. The words to which musicians were to set their work being different, artistic, with religious, intercommunion ceased.

56. The music of the Roman Church continued to be centred round the Mass, as the great public service, upon which has been concentrated the attention of Roman Catholic musicians from the sixteenth century down to the present day. In other parts of its services the music has remained more or less undeveloped, perhaps of set purpose, or, may be, through want of energy and lack of

interest, which have come to be given so entirely to the central act of worship.

57. Among the great Mass composers may be mentioned, in the sixteenth century, Palestrina, Nanio, Anerio, Gabrieli, Willaert, Arcadelt, Goudimel, Orlando di Lasso; in the seventeenth, Allegri, Frescobaldi; in the eighteenth and nineteenth, Leo, Durante, Pergolesi, Jomelli, Cherubini, Rossini, in Italy; Haydn, Mozart, Beethoven, Schubert, Hummel, and Weber, in Germany; from which list must not be omitted the name of Gounod, who has gained such an immense popularity as a Church composer in our own day.

58. The Protestant bodies of Germany having rejected the old ritual music, fixed their attention upon the development of the Chorale, and as time went on this led up to the great Church Cantatas and Oratorios of Bach and others, reaching in our own days the sublimity of Brahms' so-called German Requiem—really a sacred cantata, consisting of passages from the Scriptures, arranged in connected order, and set to music.

59. The Anglican Church, while retaining the old liturgical forms, simplified and purified, chose, at the Reformation, parts other than the Mass to be used as the principal popular services, and as a necessary consequence musical develop-

ment centred in these acts of worship. While the Mass continued in the Roman Church as the principal musical service, with its Kyrie, Gloria, Credo, Benedictus and Agnus Dei, the parts upon which the genius of musicians was lavished, and the Protestant sects devoted their energies to the development of the Chorale and Oratorio, the English Church centred her musical work upon the services of Matins and Evensong, in which the great canticles Te Deum, Benedictus, Magnificat, and Nunc Dimittis were the obvious parts upon which the skill and genius of musicians was to be expended. Add to these the ante-Communion Service (including Kyrie, Credo, and Sanctus), the Anthems, which form in themselves a school of composition, the peculiar glory of the English Church, Psalm-chants and metrical hymn-tunes, and we have the whole material of English Church music from the sixteenth to the nineteenth centuries.

60. Present-day Church music is the result of a long, slow, and gradual development, which may be clearly divided into three stages: (1) pure unisonal music, founded upon the ancient tonality, derived from the very earliest days, probably from Greek models, and commonly called plainsong or "Gregorian" music. This reached its highest development about the thirteenth and fourteenth centuries, and having seemingly ex-

hausted all possible variety as an art form, gradually gave place to (2) the pure choral style, which, commencing in a halting and tentative way about the eleventh century, through crude attempts and palpable failures, small successes and immense labours, made its way by painful and tedious steps to a final goal and triumph in the sixteenth century, when it culminated in the school represented by the names of Palestrina in Italy, Orlando di Lasso in Belgium and Tallis in England; a school which, on its own particular ground, that of pure vocal part-writing, stands out as a monument for all times. Having reached the zenith of its power, this in turn made way for a further development in Church music, which is represented by (3) the Church music of the present day, the distinguishing features of which are fixed key tonality, the boundless variety of chromatic harmony, rendered possible by the introduction and use of instrumental music, side by side and in company with vocal, and modern musical form, which is a necessary outcome of this harmonic development.

61. To return to the sixteenth century, the reconstruction of the Liturgy of the English Church took place at the time when the pure choral style of Church music was just reaching perfection. The iconoclastic violence of some of the reformers would have willingly banished all

that was great and beautiful in Church music, but fortunately for art these men were not permitted to have their way, and just as the words of the Liturgy were retained, but in simplified and more beautiful form, so musical art was still encouraged and directed on similar lines.

62. The desire for simplicity of detail is illustrated by the setting to music of the new Prayer Book by John Merbecke in 1549. This consists largely of the old plainsong inflections and melodies adapted to the English words, but in some cases new unisonal melodies were added by the composer to suit the new requirements.

63. The service book was also set by other musicians in the pure choral style, the chief and best known specimen being that by Tallis, which has survived and been in regular use in cathedrals from that day to this.

64. Among other composers of the sixteenth century may be mentioned Tye, Farrant, Byrd, Bevin, and Orlando Gibbons, all of whom devoted their energies to setting the canticles for Matins and Evensong, the Communion Service as far as the Creed, and innumerable anthems, to music in the style we are now considering. These names represent the early "cathedral" style of Church music. It must be borne in mind that *all* Church music from Reformation days until

quite recent times was cathedral music. The elaborate music now frequently found in parish churches is quite a late development. In former times music, at any rate artistic music, was confined to cathedral and collegiate churches, with royal and college chapels. In parochial churches liturgical music appears to have been unknown, and the only form of music used was metrical psalmody of a somewhat low artistic value.

65. Thus, in considering modern requirements, we are confronted with a complex and difficult problem. Cathedral music necessitates cathedral establishments. The means at the disposal of parochial churches being, as a rule, of an entirely different character, their needs must be considered separately, and dealt with accordingly. It is a new question, and, having no tradition or precedent behind it, must be met on its own merits.

66. The old cathedral style found perhaps its greatest exponent in Orlando Gibbons, who died in 1625. The school which he represented might conceivably have carried on its traditions down to the present day but for the rude interruption of the Great Rebellion. This political and religious storm swept over the Church, and for the time wrecked the fair structure of cathedral music. Liturgical worship was abandoned, ritual song was silenced, priceless treasures of manuscripts were ruthlessly destroyed, and it might have

seemed that Church music was overthrown never to rise again. But with the advent of the Restoration a new era set in. Liturgical worship was restored, and music was recalled to lend to it beauty and dignity. A break with the past, however, had taken place which could never be entirely bridged over, though, as subsequent events proved, this was perhaps a blessing in disguise. The old style had reached its perfection; further progress was impossible.

67. At the Restoration new life was infused, and a fresh school started through the necessity for sending the young musicians abroad for instruction in an art which in their own country had been allowed to fall into desuetude. These musicians introduced from the Continent new forms and new manners, and thus laid the foundations for a new school of cathedral music, which, while constructed on different lines, was soon to rival the old in beauty and dignity.

68. The chief names connected with the new departure were Pelham Humphreys, Wise, Blow, and, greatest of all, Henry Purcell. The distinguishing marks of their music were the introduction of independent instrumental accompaniments, often greatly developed, and the free use of solo voices; their work at the same time being characterised by fixed and advancing tonality, and great development in chromatic harmony.

69. They were succeeded in the eighteenth century by Croft, Greene, and Boyce, who worked on the same lines, but, though producing much valuable music, introduced little in the way of advance and development.

70. After this a period of decline set in, and the great English school of cathedral music fell upon evil times. The prevailing style seems to have been worked out, and Church music was awaiting a fresh impetus and new master-mind to raise it to a further pinnacle of eminence. Weakness and futility mark the latter end of the eighteenth and commencement of the nineteenth centuries, and the names of Kent, Battishill, Callcott, Crotch, Nares, and Ebdon stand for a period of which the English Church has least reason to be proud. This is not to say that no good work was done in those days, but merely that the general level was undoubtedly low and indicated a distinct decline, corresponding with the lethargy and inaction of the Church in spiritual matters.

71. With the nineteenth century dawned a fresh day of greatness, and its latter end may be said to rival in fertility, earnestness of purpose, and beauty of result any preceding period.

Amid so many great names which occur to us as representing this period, special mention of any seems almost invidious, but it must always

be associated with those of Attwood, Walmisley, Goss, Turle, Ouseley, S. S. Wesley, and later, Dykes, Stainer, Barnby, Stanford, Macfarren, Sullivan, Mackenzie, Lloyd, Oakeley, and Martin.

72. Our brief and very imperfect historical survey is now over. Standing in the present and looking back on the past we see nothing to discourage, but much to cheer us. Ours is the inheritance from the past, the work in the present, and the preparation for the future. What form future developments will take it is impossible to forecast and useless to speculate. We ourselves may well be satisfied with the immense store of art work we now possess, and set ourselves to using it to the best advantage.

CHAPTER III

THE PRESENT STATE OF ENGLISH CHURCH MUSIC

73. The demand now is not so much for more music, as for better music and a better rendering of it. No parish church is considered complete without an attempt, however crude, at a choral service. All this shows a desire in the right direction. The Catholic revival has convinced people that the employment of art in religion is a right and good thing. Its message has been "O worship the Lord in the beauty of holiness," and the Church has answered, "We are willing and ready, show us the way." First and foremost among the arts stands music, and to it the attention of the revivalists has been largely given.

74. To say that the efforts to introduce and to maintain choral services in so many directions have been attended with unvarying success would be untrue. The obstacles in the way have been, and are, many and great. It is not sufficient to decide to introduce a choral service and imagine that it can at once be inaugurated and success-

fully carried on. Without beginnings we can have no completions, and we must be thankful that a start has been made. But it is now for us to face the difficulties, analyse their causes, and set ourselves to the task of removing them. There was a time when people did not want and would not have choral services. That is now past. The present trouble is that their standard of rendering is deplorably low, and to raise this is the work of present-day Church musicians.

75. From a musical point of view Church services may be divided into three distinct types:—

(1) The Cathedral.

(2) The Town Parochial—

(*a*) At places possessing ample means.

(*b*) At places with limited means.

(3) The Village Parochial.

76. The cathedral service stands out as the highest ideal of musical worship. Upon every part of it all available skill is to be expended. All the treasures, new and old, of our wealth of Church music are there to be heard, performed in a manner worthy of the surroundings—worthy of the object of worship—setting an example of beauty and dignity for the whole diocese, to which the cathedral stands as mother and centre.

Cathedrals have, as a general rule, all the resources requisite for carrying out the idea of musical worship in its completeness. That these

resources have not been used to their full possibilities in the recent past is only too true. Slovenliness, carelessness, and irreverence have been painfully common, and in many places still cry out for strong hands and true hearts to stamp them out and point the way to higher standards and nobler results. The work is of necessity slow, as old traditions and firmly fixed usages are difficult to uproot, however false they be; and in such cases the task of making people dissatisfied with present failings must first be accomplished, before progress can be made to greater things. Still the wave of new life is steadily advancing through our cathedrals, and they are awaking on all sides to their responsibilities and opportunities, so that it may be hoped that ere long they will stand forth as true models of Church worship.

77. Taking for granted, for the sake of argument, that they do so, the question that follows is: How far should parish churches strive to imitate them? or, How far should the choral service of a parish church differ in kind and degree from that of the cathedral? Here considerable variety of opinion exists. Some would maintain that, even where possible, it is not right to attempt a reproduction of the complete choral service in a parish church; others, while admitting that such a thing is in actual practice im-

possible in the majority of cases, see no question of principle involved to make us draw a hard and fast line between the two, but regard it as merely a matter of expediency and practicability.

78. The question in reality involves another one, which, though unwilling, we are here obliged to touch upon—congregational singing. With this the idea of the cathedral service is incompatible. Perfect choral worship implies highly trained voices, artistic balance of parts, and careful and constant preparation. Congregational singing excludes these. Its theory would include all voices, whether cultivated or not; balance of parts would be out of the question, preparation unnecessary.

79. It seems a great pity that the advocates of purely congregational singing weaken their case by the heat with which they are accustomed to discuss it. Those who seek to raise the artistic level of Church music are told that they are "excluding the people from worship," "defrauding them of their rights," "turning the church into a concert room," advocating "worship by proxy." Assertion is not argument, and abuse is only the sign of a lack of sound reasoning. The charges made are so palpably weak that they perhaps require no answer. It is sufficient to point out that they prove too much. If the singing of a trained choir excludes the people

from worship, much more does the saying of the prayers by the priest alone; if the one is worship by proxy so is the other. In the latter case it would be quite *possible* for the people to join in with the speaking voice without committing any obvious breach of good taste, or marring a work of art, for every one is trained to use the speaking voice by daily practice: but the same does not apply to the singing voice, the proper use of which is confined to the few and requires special training. For a person with an untrained voice and no knowledge of singing to join in and mar the effect of beautiful music is a thing which, if it be admissible in church, would be tolerated in no other place.

80. Having said thus much, we must endeavour to set aside prejudices, and try to see clearly what line we should pursue to make our Church music truly edifying, and, in the real sense of the word, congregational. The reasonable course seems to be to accept the theory that there are three voices properly heard in a musical service, those of the priest, the choir, and the people. Throughout the service is the people's, but in some parts the priest represents and speaks for them, in others the choir does so in a manner for which they are themselves unprepared, and in others they join in with their own voices.

81. The worship throughout should be spiritual,

and it may fairly be argued that there is often more true worship from the silent heart than from the sounding lips. "We will go into His tabernacle and fall low on our knees before His footstool," gives a picture of the highest and truest attitude of worship which it is the mind of the Church to foster.

82. We must distinguish between the ideas of congregational worship and congregational singing: the former does not necessarily imply the latter. There are two ways of joining in music, both of which have their place. Music is an art, the very existence of which depends upon its use; and this use is of two kinds, passive and active, that of the listener and that of the performer. It is often forgotten that the former is the regular and usual way of appreciating or "joining in" music. The music enters at our ears, vibrates through our whole being, and we are moved by it. Apart from any question of skill, if we constantly attempted to join in music with our voices, we should actually lose most of it; the sound of our own notes would prevent our hearing what was being done by others, and we should be always missing the combinations of sweet sounds which give to music its value.

83. When poets allude to the power of music it is the listening attitude to which they invariably refer,

Shakespeare says—

> "In sweet music is such art,
> Killing care and grief of heart
> Fall asleep, or, *hearing*, die."

And again—

> "I am never merry when I *hear*
> Sweet music."

Milton, on hearing Church music, says that it can—

> "Dissolve me into ecstacies,
> And bring all heaven before mine eyes."

The words of St. Augustine, on hearing the music of the Milanese Church, were given on pp. 21, 22.

84. Let us ever bear in mind that it is possible to participate in music by listening, as truly as by performing, and that it is in the first way that the art produces its greatest effects. But, it may be answered, many people in a general congregation have no "ear" for music; they cannot appreciate its subtleties; for them it has no message. True, there are doubtless always some such present, though it may be that their number is often exaggerated. But is it these people who confessedly know nothing of, and care nothing for the art, and are consequently quite unable themselves to execute it, in whose

hands you are to place the singing? There is something wrong here. If people are musical they will be able to appreciate music in the usual way; if they are not, they are obviously the last who should attempt to produce it.

85. Congregational singing, as now advocated in some quarters, is quite a new departure in worship. We do not find it in the Old Testament. There we read of large and highly trained bodies of musicians set apart for conducting the worship, and it was clearly in their hands that the rendering of the music was left. In the early Church special choirs were set apart, and untrained persons were actually forbidden to raise their voices, as is shown by the decrees of the Council of Laodicea (see p. 21).[1] In mediæval times there was no question whatever of it, and when we come to the Reformation we find it was still not contemplated, as now understood. The Reformation strove to make public worship a reality for the people, but the point insisted upon was that the people should *understand* what was being done and said, which is by no means the

[1] Authorities differ as to the meaning of the word ψάλλειν in the passage here referred to. Some would render it "lead the singing." But whatever interpretation we adopt, it seems clear that the intention was to place some restriction upon general congregational singing.

same thing as saying that they should be compelled to sing. The matter is made clearer by a reference to the rubrics of the Prayer Book. In them mention is made of the "Minister," "Clerks," and "people" or "congregation."

86. By comparing one rubric with another it is seen that what was intended was that certain parts should be read in the *speaking* voice by the people or else sung by a choir.

"To be said of the whole congregation" (Gen. Conf.).
"The people shall answer" (Absolution).
"The Minister, Clerks, and people shall say" (Lord's Prayer).
"The people shall answer" (Commination).

In one place there is the direction "to be sung or said by the Minister and the people," but this is the Apostles' Creed, which as a matter of fact never has a musical setting. The "sung" plainly refers to the simple inflection which it was the custom to insert at the conclusion.

87. On the other hand we find:—

"Shall be said or sung" (Psalms and Canticles).
"In Quires and places where they sing" (Anthem).
"To be sung or said" (Litany).
"Shall be sung or said" (Nicene Creed).
"Shall be said or sung" (Gloria in excelsis).

"The Minister or Clerks shall say or sing" (Matrimony).
"The Priest and Clerks shall say or sing" (Burial).
"The Priest shall say, or the Priest and Clerks shall sing" (Burial).
"The Priest and Clerks shall say" (Commination).

There is one curious rubric—that inserted in 1837—in the service for 20th of June,[1] where it is directed that the selection of Psalm verses appointed shall be "said or sung; one verse by the Priest and another by the Clerk and people." As at that time singing by the priest was unknown in parish churches, the second part of the direction must refer to the method of *saying*.

Though the wording of the rubrics is often indefinite and their meaning obscure, their general drift is easy to see. With them before us, to say that the Church expects general congregational singing throughout the service is to take up an untenable position; it is certainly not contemplated by the Prayer Book. Though details are left indefinite, it is quite clear that, in addition to the congregation, a regular official choir is sanctioned, with its own part to take as representing the congregation.

88. Congregational singing as now understood

[1] Now displaced by the new Accession Service.

is a later development since the Reformation, and it originated not with the sixteenth century reformers, but with the Puritans of the seventeenth. It need not be condemned on that account. If it tends to edification let us use it, but in its proper place with suitable regulations. The danger to-day seems to be lest it should be allowed to usurp a false position in worship, in which case it would stay the development of Church music and prevent all advance. It requires that all music should be of the simplest description, involving no knowledge, skill, or preparation for its rendering. Should it prevail to the exclusion of other music it would soon bring Church music down to the lowest possible level, excluding all lofty artistic aims and ideals.

89. What parts of a service is it practicable for a congregation to join in?

The responses, metrical hymns, and all parts that are monotoned.

Congregational singing should be in unison. If an attempt is made to introduce part singing the difficulties in the way of making it effective are insuperable. In part singing it is necessary that the parts be correctly taken and properly balanced: the former can very seldom be insured, the latter never.

90. To improve congregational singing three suggestions may be made:—

(1) That those interested should possess books of the music.

(2) That they should meet for an occasional practice.

(3) That they should be placed all together, as near as possible to the chancel, thus forming a sort of supplemental choir.

91. With regard to the chanting of the Psalms, the obstacles in the way of making it congregational and at the same time worthy of worship are insurmountable. Good chanting is an exceedingly difficult thing to acquire; it is no exaggeration to say that it is far more difficult than the singing of any anthem; and a choir that fulfils its true purpose should give ceaseless and unswerving attention to it. The difficulty lies in the fact that no two successive verses are identical in respect of number, grouping, and accent of syllables, and consequently the music has to be adapted afresh by the singer to each verse. As the method of fitting the syllables to the music varies greatly in different Psalters, it is possible to find any given verse "pointed" by different authorities in half-a-dozen distinct ways, each of which may be defended. In such cases it is quite out of the question for an uninitiated person to guess which arrangement is going to be adopted, and hence arises hopeless confusion and discord. The difficulty is inherent in the nature of the

free rhythm of the Hebrew poetry, which, while possessing a unique beauty of its own, makes a faithful musical rendering a matter of extreme difficulty to the skilful, and an impossibility to the multitude.

92. At present, of all departments of Church singing, the standard of Psalm chanting is certainly the lowest, and it can only be raised by inciting choirs to study and work. In the Psalms the congregation should be helped to grasp the meaning of the words, to follow the rhythm of the poetry, and to admire the symmetry and beauty of its formal structure.

Carl Engel wrote in 1856: "If it were true, as some people maintain, that the worse a thing has become the greater is the probability of its being improved, we might well indulge in hope that congregational chanting will soon experience great improvement. As it is at present, it generally gives an impression of hurry and confusion, more resembling the jumbled prologue of the workmen in Shakespeare's 'Midsummer Night's Dream,' than the pious expressions of a worshipping Christian community." Fifty years have gone by, and it has not improved, and never can, for the reasons stated.

93. If further opportunities for congregational singing are desired, they should be sought for, not in the Psalms, but in anthems and "settings"

of the Canticles. These, though presenting difficulties to the untrained singer, are not so far above his head as chanting is.

94. In pleading thus far for the position and work of the choir as church officers, we have taken upon us a great responsibility. Unless they are to be worthy of this position, we had better be without them altogether. If the choir are to be the recognised leaders of worship, their attitude must be conformable with this position, and if they are to be the official singers, their singing must be worthy as an offering, and worth hearing as a means of edification.

The force of all we have said for them depends entirely upon these conditions.

If, as in some places, the second of them is impossible of attainment, then they should be content to take a subordinate position. In all cases the first condition is *possible*, but in too many it is not fulfilled.

95. A choir should realise that they come to church for worship, and worship alone. If this conviction is not always before their minds, their work is absolutely worthless, and is indeed labour spent in vain.

It is always *possible* to get a choir to feel this, but it is a matter that requires constant thought and watchfulness on the part of those whose duty it is to guide them. It is very easy

for a choir to forget the object of their presence in church, very difficult to bear it constantly in mind.

96. In regard to musical efficiency, we are met with the problem of the boy choir; this, having been practically unknown in parish churches before the Catholic revival, is now almost universal. Nothing can be more beautiful than the singing of boys when it is good, but there are few things more intolerable than their untrained attempts. In dealing with the question we must always remember that the *raison d'être* of a choir is to sing, and unhappily in too many cases this is the last thing that a boy choir can do. They often make a painful noise, which is called by the name of singing, but really correct tone production is at present found in only a few places.

It is always *possible* to make any boys sing correctly and beautifully, but the essential conditions are that they must have skilful teaching and constant and regular practice. If these are unattainable, it is far better to do without boys and go back to the "mixed" choir. Though the results produced by this never rise quite so high as the best boy choir, they can never fall so low as the worst.

97. To return to our three types of musical

worship. In town churches boys can always be readily obtained, and in places where sufficient means are available the services of a competent teacher can be secured, and the highest standard aimed at.

Where a full choral service is attainable, shall it always be maintained? Shall it imitate the cathedral pattern, or should its nature be different?

In great centres possessing no cathedral, one at least of the parish churches should aim at supplying the deficiency and providing a complete musical service. Though there seems no valid reason why, on principle, all should not do so, in practice this would be both impracticable and inexpedient.

98. At places with limited means no attempt should be made to imitate the cathedral style. In towns where there are plenty of boys available they may reasonably be employed provided there is some prospect of having them taught the foundation work of voice production and singing. Their object should then be to attempt little, but to do that little as well as possible; to keep as far as may be in advance of the congregation musically, and to assist and encourage them to sing rather than to aim at an independent position.

99. In village churches the difficulties in the way of a musical service are still greater; not only is it often impossible to secure a good teacher, but also the material for the selection of voices is limited. In these cases there is not the slightest doubt that it is the best thing frankly to abandon the attempt to maintain a boys' choir, and to utilise women singers. There is no valid reason why we should be tortured with the futile attempts of boys to perform a part of which they are quite incapable. In nearly every village there are ladies available who will gladly give their best efforts to leading the singing, and however unqualified they may be, they can never by any possibility reach the depths of incompetency exhibited by untrained boys.

100. As a general rule the music in a village church should be purely congregational, for the obvious reason that anything in the way of a full choral service properly rendered is impossible of attainment. The village choir should lead and support the congregation, and, as in the case of the town choir with limited means, should be content to aim at doing small things well.

CHAPTER IV

THE CHOIR

101. Before the nineteenth century choirs including boys were only found in cathedrals, collegiate churches, royal and college chapels. The ordinary parish church either had none at all or was served by a mixed choir. One of the incidental results of the Catholic revival of the latter half of the nineteenth century has been the gradual introduction and multiplication of boy choirs in English parish churches until now they are well-nigh universal. The mixed choir used to be in the west gallery, the surpliced choir is now placed in the chancel. The change has clearly been due, not so much to a desire to improve the music as to insure that the choir shall be in every sense of the word worshippers, robed in a similar way to the clergy, standing with them before the people, and plainly and evidently joining with and assisting them in the offering of prayer and praise. On the whole the change has been for the better; but curiously enough the pendulum of custom already shows

signs of a return swing, for in some so-called advanced churches we now find a revival of the west-gallery choir, as being after all, in the opinion of its advocates, the most "correct" thing.

102. In deciding which kind of choir to employ, it is most important to remember what are the real conditions upon which a successful issue depends. The boy choir may be either infinitely better or unspeakably worse than the mixed choir. With the latter much depended upon securing singers already qualified, who simply required a little preparation for their choir duties; with boys everything depends, not so much upon the selecting and securing of voices, as upon the efficient training of the individuals when secured. This was not in the least understood when boy choirs were first introduced, indeed it is very far from being grasped by the average church-goer now. The widely prevalent notion still is that boys' voices are naturally either good, bad, or indifferent, and that whatever they are to start with that they will remain; the actual fact being that it is possible by proper and skilful teaching to make almost any boy's voice sound perfectly well and satisfactory, and that the one condition essential to success in a boys' choir is a competent and expert teacher.

103. To deal adequately with the formation, training, and management of a choir would fill a whole volume;[1] here we have only space to touch upon a few main points. For the sake of simplicity we will take it for granted that we are dealing with a choir including boys' voices, at a place where no insurmountable difficulties in the way of limited means exist. Our remarks will apply *mutatis mutandis* to other places where the difficulties are greater.

104. We have to consider (1) selection of voices, (2) balance of parts, and (3) training of choir.

105. In selecting boys it must be remembered that it is next to impossible to tell what a raw voice may be capable of after training. Cases of really hopeless material are very rare. The disagreeable quality of tone usually heard in a boy's singing is almost invariably caused by bad habits arising too often from want of proper instruction in singing in elementary schools. The so-called singing in schools is frequently nothing more than a teaching of wrong methods of producing the voice, and an ignoring of all the true principles of the art. Do not be guided by the sound of a boy's voice so much as by his general appearance and personal character.

[1] See, e.g., *Choir Training based on Voice Production* (Vincent & Co.).

Choose quick, lively, intelligent boys; avoid heavy, sulky, and stupid ones.

106. No definite age can be assigned at which it is advisable for a boy to commence choir work, but as a rule not much should be expected from one under twelve. From that age onwards until fourteen, or even fifteen and sixteen, the voice will develop and be of real service. If it is possible to arrange for a large class of probationers preparing for future usefulness, but not required for immediate service, there is no valid reason why they should not be taken as young as nine or eight, but if wanted for direct admission to the choir they should not be taken under twelve.

107. As to balance of voices the aim should be to have a fairly equal number of each of the three lower parts, with a slight preponderance of basses, but a good deal will always depend upon the power of individual voices. One bass voice may occasionally be found which will equal in volume of tone three others; and in these cases we must be guided by tonal rather than numerical strength. The number of boys' voices should greatly exceed that of any one of the lower parts. A good balance is obtained when they are made to equal the sum of all the other voices together. When the voices are all thoroughly trained and developed this is sufficient, though by no means

too much; if weak and undeveloped voices must of necessity be included, the number should be proportionately increased.

108. In selecting men remember that a good soloist does not always make a good choir singer. Here personal qualifications are of the greatest importance. However good a soloist a man may be, if he does not appear to possess the virtues of enthusiasm, perseverance, energy, and self-effacement, reject him. He will only be a source of weakness as a choir member.

109. The common difficulty of obtaining alto singers is sometimes met by employing boys' voices in the lower register. This is a mistake. Boys' voices of a pitch that can be effectively used in this way are extremely rare: many can be forced down, but the tone is then coarse and thin and far inferior to the adult male alto. On the other hand the latter is an artificial voice, and if not ready to hand can always be manufactured. Nearly all baritones are capable of acquiring the alto voice, and, granted other qualifications, can very soon develop it into serviceable material with proper methods of practice.

110. Whenever possible boys should be paid, however small a sum; but it should be made clear that the amount given is to be regarded as pocket-money in recognition of the work and

self-sacrifice involved in attending practices, and not as in any sense an inducement to go to church. Payment by number of attendances is to be deprecated. A certain fixed sum should be given weekly or monthly, out of which a large proportion should be deducted as a fine for absence without leave. This fine should be prohibitive, so as to make it clear that irregularity cannot be tolerated.

111. The men should also be paid, on the principle that "the labourer is worthy of his hire." Whatever justification there is for the receiving of money by the clergy, organists, vergers, and other lay workers, applies equally to choirmen, who often require pecuniary assistance just as much, and their payment removes from the shoulders of long-suffering clergy and choirmasters the heavy burden of uncertainty as to regularity of attendance, which is one of the most damping factors in the management of a voluntary choir.

112. For the efficient training of the choir, when appointed, the first essential, as has been already mentioned, is a good choirmaster. He should possess so many qualifications that, it must be confessed, a really satisfactory man is often difficult to obtain. He must have a thorough knowledge, both theoretical and practical, of the

production and management of the voice; he must have an ardent love of the Church and all that pertains to her services; a reverent and devout mind; patience, perseverance, and an unswerving faith in the importance and ultimate success of his work; a liking for and sympathy with boys, so as to be able to put himself in their place and see with their eyes; and finally, he must have tact, discrimination, firmness, and sound common sense.

113. To carry his work to a successful issue, the choirmaster must have ample time, and know how to put it to the best use.

An hour a day, with perhaps one day a week as a holiday, is a reasonable amount of time to devote to choir work with boys. If this time is used to the best advantage it will be productive of great benefit to the boys, and will give possibilities of raising their singing to a very high level.

114. A practice hour should be regarded both as a means to an end and an end in itself. The sense of preparation for a service will of course always be present, but the aim should be to regard the hour as a time for valuable mental and physical training quite apart from and in addition to its ultimate object.

115. Most of the time should be given to the work of acquiring and practising correct voice

production, which is attained by the use of vowel sounds without words. Too often with teachers of singing the chief thing regarded is sight singing; this, though important in its own way, is of little consequence compared with tone production, in fact it will generally be found that when the latter has been mastered the former will follow as a matter of course.

116. When a correct tone begins to be acquired the singing of words will be studied. Here the motto should be "*Festina lente;*" every little detail should be studied separately on its own merits, and each difficulty separately mastered. Remember that "general effects" are only obtained by a combination of little details. The beauty of a building depends ultimately upon the correct placing of every stone of which it is formed: the beauty of a musical performance on every note which it includes. "Genius," we have been told, "is an infinite capacity for taking pains." However incomplete this definition may be in other connections, it is certainly true of the choirmaster's work.

117. Strict discipline must be maintained: without it no solid work can be done. It must be remembered that boys always respect a man who masters them and keeps them in order, and they are really much happier when kept in with a firm hand than when discipline is lax. Act

upon the principle *suaviter in modo, fortiter in re.* Let the choirmaster always show that he has the interest of the boys at heart, and maintains discipline for their own benefit. Let the boys see that he is pleased when they do well, and grieved for their sake when they do badly, and that the infliction of punishment, when necessary, is to him a real pain. Punishment will seldom be required in a well-ordered choir, but if it is, the most grievous penalty should be understood to be suspension from the privilege of attending the choir.

118. In a large choir it is of great assistance to appoint some of the senior boys to be monitors. They will save the choirmaster endless trouble in looking after the juniors, and will themselves feel bound to set a good example, if for no other reason, to keep up the dignity of their position. Their appointment will be an advantage in every way, and chiefly in showing that the maintaining of order and good behaviour is a matter of personal interest to the boys themselves as well as to their superiors.

119. A properly conducted choir practice means hard work. For boys to learn singing thoroughly is no more child's play than learning Latin and Greek. The problem for a choirmaster to study is how to make this hard work an interest and a pleasure. Here the personal element comes much

into play. He must be obviously interested himself; must throw as much life, energy, and variety into the work as possible; say little, but that always to the point; and, while constantly compelled to reiterate and enforce old truths, he should seek as often as may be to put them in new lights.

120. Let the boys be proud of their work, and learn to avoid faults, because they are a sign of weakness and ignorance, rather than because a superior force is compelling them.

From the parish priest's point of view, the choir work should be regarded as a most important department of Church life. According as it is managed, it may be either an inestimable benefit to the boys, or a source of great danger. A boy who has been through a course of choir work cannot remain in the same state as one who has not: he will be either better or worse for it. It takes a prominent place in his daily life, it enters largely into his thoughts and feelings, and as he regards it so he will regard the Church and religion in general. Every choir boy represents a future man, and should stand for a future loyal and devoted son of the Church. We are struggling and fighting for the retention of religious teaching in our schools, but let us not forget that with our choirs there are even greater opportunities than in the schools.

121. If religious worship is to be a reality at all, let it be so first and foremost with its leaders, and of these may we not say that the ones requiring most attention are the boys? We do not want to make our boys into self-righteous prigs, but it is quite possible for them to possess feelings of reverence and the true attitude of worship without anything of that sort. They should be constantly reminded that the object of a church service is worship, and that alone; and that the music in which they are privileged to take part is not an end in itself, but merely an adjunct (true, a very important one) to prayer and praise, which lose their character and become a worthless thing when not given from the heart.

122. See that the boys love their work, and see that they understand and realise its true object and meaning. Boys being in general lighthearted, appear thoughtless, but it may be that there is the right spirit for true worship in them more often than is sometimes supposed.

Boys do not as a rule think for themselves, but take their opinions from those of their elders who have gained their respect. The opinions thus taken will in course of time, when they grow up, become their own. If this is always borne in mind by a choirmaster, he will realise how great a responsibility rests upon his shoulders.

123. The advantages which it is possible for a boy to gain through regular choir work fall under three heads: (1) a love for religious worship and all that pertains to it; (2) an accurate knowledge of the words used in religious worship; and (3) a thorough understanding of vocal music as an art.

124. Of chief importance under the second head comes the learning of the Psalms. In a well-regulated choir these will be carefully and methodically practised every day, with the result that the boys, with their receptive memories, will soon learn them by heart, and will never forget them to the end of their days. Here, then, is a priceless boon which they will receive —a vast store of the sublimest poetry in all the world to be their own for ever. Much of it may be little understood at the time—though the endeavour should always be to throw light upon the words as they are sung—but who can say how often the meaning will come to the words in later years, when the battle of life has to be faced, temptations conquered, and troubles borne? How good for a young man to have ever in his mind the words of the 119th Psalm; how good for one in doubt and difficulty to be able to repeat the 27th; what comfort for a mourner to know the 23rd.

125. Under the third head, if the teaching is

skilful and thorough, will come a valuable store of knowledge which can be acquired in no other way. The influence of the best kind of music thoroughly mastered at the most impressionable time of life is bound to be productive of refinement of mind and of a love for the beautiful. Music, with us as with the ancients, should be regarded as a most important branch of knowledge for the young to cultivate. But it must be good—real and genuine art. Too often in elementary schools it is nothing of the sort, and perhaps in present circumstances it is useless to hope for anything better. But in our choir work we have our opportunity. There, with good teachers, plenty of time for work, and the best music to study, is an open field for advancement. Let us strive by means of it to make our Church boys into good Churchmen and good citizens.

126. It may be of service to give a few hints and maxims for the conduct of a practice for boys:—

(1) Do not waste a single moment. An hour, the usual length of a choir practice, is all too short; let none of it be lost.

(2) Not a word should be spoken by the boys except in answer to questions. Conversation means wandering thoughts, and unless the thoughts are fixed upon the work in hand it cannot be done thoroughly.

(3) Every boy should be prepared to sing alone when called upon; it is most valuable to vary the work by letting each boy at some time or other take his turn in this way. The fact that he may be asked at any moment thus to give a practical demonstration of his progress will be a capital incentive to attention and effort, and will also foster feelings of confidence and self-reliance. While any boy is singing alone encourage the others to listen and watch for faults by stopping when a mistake occurs and asking the listeners what is wrong, and if the fault is an obvious one, telling another to sing the passage correctly. Occasional instruction in this way may be made a source of immense interest, and will serve to give variety to the usual routine of class work without allowing attention to flag.

(4) Most of the time should be devoted to voice-production exercises on pure vowel sounds. This the singing of words has a constant tendency to corrupt. The tendency can be counteracted and corrected by a continual return to the foundation work of vocal tone.

(5) When words come to be studied the most useful field for work is found in the metrical hymn. The simplicity of the tune and the moderate pace of the music allow all the attention to be given to the pronunciation of words at varying pitches. The great difficulties here

presented to the beginner can be quietly and steadily attacked and mastered one by one, and thus will be laid a firm foundation for the study of more elaborate music, when perhaps the pace or intricacy of form will distract the attention from these vital matters. The necessity for singing different vowels at varying pitch and the including of consonants have a perpetual tendency to vitiate the tone. The hymn words will include all consonant combinations that are ever likely to be met with, the tune will enable all vowels to be practised at almost all the pitches that will occur in more elaborate music. If the hymns are studied and mastered, and a choir is able to sing them really beautifully and artistically, little difficulty will be found with other more elaborate music, such as anthems and services.

(6) Next to the hymns come the Psalms; not in order of difficulty, for their correct and true rendering is the most difficult thing of all to acquire, but in order of importance to a choir in view of their general progress. When a choir has advanced sufficiently to be able to produce correct tone in singing words, then a large portion of every practice should be spent in chanting. Space forbids us to enter fully into this subject,[1]

[1] For further particulars the reader is referred to *The Psalms: their Structure and Musical Rendering* (Vincent & Co.).

but it should be noted in general that the words should be sung throughout in such a way as to reveal their meaning, (not, as is often the case, to obscure it), and chanting, as regards pace and accent, should be similar to the reading of poetry by a person of culture. It is quite within the bounds of possibility for every choir to attain this result, but the subject should be thoroughly understood by the teacher, and should be attacked with unflagging perseverance and energy by the learner.

(7) When the Psalms are finished go on to anthems and services, which will, I suppose, exhaust the ground we have to cover.

(8) It remains to give a further hint, and that an important one. We have seen that no time should be wasted, no inattention allowed, and that incessant study of vocal exercises is necessary. In addition, then, to a preliminary time spent in these, fill in the few minutes that must elapse between the finishing of one item of the work and the starting of the next with more exercises. Make a rule that directly a hymn, a psalm, an anthem, or service is ended, a voice-production exercise shall start, and continue until the next thing is ready to be commenced. The value of this plan will be obvious, and its results most beneficial.

127. So much for the teaching of boys. The

men of a choir should be taken separately once a week, and again in combination with the boys. What we have said of the boys' work applies to a great extent to them also. Each part should be practised alone, and every detail attended to. When a choir practises all together it is very desirable that there should be no accompaniment. The singers should acquire the power of taking up their leads and sustaining their parts independently of any external help; so only can really artistic results and first-rate singing be achieved. In learning new music, when single parts are being rehearsed, and when the boys are singing alone, an accompaniment is often an advantage, but let it be that of a pianoforte. The tone of a harmonium is too nasal, that of the organ too powerful and absorbing for the purpose, which is to lend help and support without misleading or overpowering.

CHAPTER V

THE PRIEST'S PART

128. We now come to the part of our subject that will, perhaps, be of most interest and importance to the majority of the readers of these pages. To every clergyman it is of the greatest consequence that he should be able to use his own voice and render his own part in such a manner that it shall carry conviction. Our motto now must be "*ars est celare artem.*" By considering the management of the voice from every point of view, and by taking pains over every little detail of the words and sounds to be employed, we shall seek to arrive at a point where all will sound natural, easy and correct. Voice production, reading, and singing are extremely artificial activities, but they ought not to sound as such to the hearer. The art should be so subtle as to lie completely hid, and the thing heard should seem to be the simplest expression of nature.

129. The human body is the most wonderful and complicated piece of mechanism conceivable,

but it has been said that a man in perfect health ought to be unaware that he has any organs at all: it is only when they become diseased that he begins to be made conscious of their existence by painful reminders. The art work of the human voice is in some way analogous. The net result obtained from an infinite variety of actions and mental and physical movements should appear to the hearer as perfectly simple and obvious: it is only when hearing an imperfectly managed voice that it becomes painfully apparent that skill is required—it becomes conspicuous by its absence.

130. To deal completely with the subject of voice production would require a whole volume, so that those desiring to make a thorough study of it are recommended to consult one of the well-known treatises,[1] or, better still, to place themselves under an efficient master.

131. In the rendering of the words of Divine service there are three ways of using the voice:—

(1) Speaking.
(2) Monotoning.
(3) Singing.

The first is usually employed when addressing the people, as in the lessons and sermon; the second and third when addressing the Creator, in either a "plain," or a "choral" service.

[1] e.g. *Voice, Song, and Speech* (Browne and Behnke).

132. In some quarters a lingering prejudice against the rendering of the priest's part in ways (2) and (3) is met with, but this is dying out. It is a curious fact that the use and manner of using music in worship should be associated in some minds with certain aspects of doctrine: but so it is. One would suppose that such a scriptural, primitive, orderly and common-sense thing might have escaped the angry discussions of partisanship.

133. Objection is sometimes made to the employment of musical notes by the priest on the ground that it is an unnatural use of the voice. True it is, in a sense; but we must remember that all language is artificial, inasmuch as it comes not by nature, but must be learnt and acquired. Singing and speaking cannot be absolutely separated; the latter always contains undeveloped germs of the former. Singing is speaking and something more; it is its highest development. As the most perfect medium for thought utterance it is therefore the most seemly vehicle for public prayer to God. It is of course a *sine quâ non* that it be good of its kind. If art is employed at all it must be employed artistically, or else it becomes a hindrance and of no value to any one.

134. It may be of interest to notice what constitutes the difference between singing and speaking. Both are the result of the same actions of certain organs of the body, but

Speaking consists of short broken sounds.
Singing is sustained sound.
Speaking is on constantly varying pitch.
Singing is on definitely fixed pitch.
Speaking is limited in range of pitch.
Singing employs notes over the whole range of the voice.

135. On the last point it may be noted that though every voice possesses a certain upward and downward compass of musical notes, it is possible for a person who does not sing to go through the whole of life without ever using some of these notes. From this point of view, then, it may be said that singing is a more natural action than speaking, if by natural we mean the using of the organs of the body as nature has obviously intended them to be used.

136. Without stopping to discuss the relative merits of speaking and singing, it will be sufficient to point out that the use of the singing voice in the services of the Church was the universal custom down to the time of the Reformation, and that it was then never authoritatively abolished. On the other hand, the following passage from the injunctions by Queen Elizabeth, 1559,[1] is both interesting and instructive. She "willeth and commandeth that there be a modest and distinct song so used in all parts of the

[1] Heylyn, *Hist. Reformation*, p. 289.

Common Prayers of the Church, that the same may be as plainly understanded as if it were read without singing."

It is clear from this extract that the singing voice was used for the priest's part in early Reformation days. The exact date at which it was discontinued is uncertain, but it must have gradually fallen out of use until the time came when it was almost unknown. Now, in our own time, the desire for care, reverence, and beauty in our services has shown itself in the general revival of this ancient custom.

137. With ordinary speaking it is not within the scope of the present volume to deal; we must concern ourselves with monotoning and singing.

138. All the music assigned to the priest must be regarded as *recitative; i.e.* the length of the musical notes and manner of singing them must be governed entirely by the sense of the words. This is not always understood; hence many inaccuracies. There are small details that it is almost impossible to indicate in musical notation; these are supplied by a person with knowledge and taste. In recitative the written notes are only approximate and suggestive as to length; they are an absolute guide in regard to pitch alone.

139. We will consider a method of studying monotone. The chief things to remember are :—

(1) The necessity of maintaining good vowel tone.

(2) The distinct enunciation of every consonant.

(3) The keeping of accurate pitch.

(4) Evenness and steadiness of tone.

140. For practising, select a sentence, mentally decide how long it will take in rendering, then for that span sing the single vowel *Ah*, with full resonant tone, thus—

Ah——————————————————.

Next vary the quality by using the seven long vowels for the same period—

OO—O—Or—Ah—Er—A—E.

Finally, substitute for these the actual words of the sentence, which will involve the introduction of consonants. Compare the vowel tone before and after their use, and endeavour to maintain an equally good quality in both cases.

141. The addition of the words will demand further attention to Quantity, Accent, and Emphasis.

The final result should be that the sentence should at once convey its exact meaning to the hearer, and sound perfectly natural and spontaneous.

142. Among common faults to be guarded against in monotoning are:—

Accenting the *first* and the *last* syllables of any given sentence when they ought to be unaccented, *e.g.* "*Al*mighty and most merciful Fath*er*. . . ."

It is really surprising how common these most unreasonable faults are, and would be almost incredible were there not the witness of everyday experience. They are a going out of the way to change the ordinary pronunciation of language and, in changing the accent, to obscure the sense. One may well seek for an explanation of their frequency, and I suppose it is to be found in the former case, in an over-anxiety to gain a firm hold of the note of the monotone, and so unwittingly giving an emphasis to its first syllable; and in the second case in an instinctive unwillingness or inability to leave the note until it is obviously out of the question to further prolong it, arising from a mistaken dread of the effect of the cessation of sound.

It is necessary to dwell most emphatically upon these errors, not only because of their extreme frequency, but also because the idea is actually held in some quarters that such absurdities are "correct": an instance of the fact that if an untrue thing be only repeated often enough, and with sufficient confidence, there will

always be found unreasoning people ready to accept it as a truth.

In many cathedrals these faults have been perpetrated for generations by those who ought to have known better, and so the notion has grown up that this is the proper cathedral "use." If it were correct we might well decide that the person who said that "language has been given us to enable us to conceal our thoughts" was not far from the truth, or at any rate that the object of music is to conceal the obvious meaning of words.

Very frequently the first and last syllables of a sentence will be found to be unaccented; in these cases make them quite short and light; only allow an accent to appear where it is clearly required.

143. The second common fault in monotoning is the hurrying of polysyllables, especially when occurring at the end of a sentence. Seek to extend rather than to reduce the time occupied in pronouncing such words. As a general rule, in our language every word of more than one syllable has one strongly accented syllable and one only; the tendency is always to make this too prominent at the expense of its companion syllables.

144. Pronounce the words:—

Two syllables { Mĕrcў. / Prĕsĕnt.

Three syllables { Mĕrcĭfŭl. / Pĕnĭtĕnt.

Four syllables { Wĭckĕdnĕssĕs. / Nĕcĕssărў.

Five syllables (Ŭn-) chărĭtăblĕnĕss.

Let each be taken as a couplet, triplet, quadruplet, or quintuplet, making all syllables approximately equal in length. The one upon which the accent falls should be dwelt upon only slightly longer than the rest.

145. A third fault is inaccuracy of phrasing, *i.e.* the grouping of words and sentences according to their sense and structure. Stops are approximate guides to phrasing, but remember that the punctuation is for the words, not the words for the punctuation. In many cases the punctuation is only a rough guide to the actual pronunciation; it is often inaccurate, and even when correct gives only partial aid to the reader. A period and a semicolon always demand a break in the continuity of sound, but it is a great mistake to suppose that a comma invariably does the same.

146. There are two kinds of comma—(*a*) Grammatical, and (*b*) Rhetorical. The former is used as a copula joining several substantives or adjectives, *e.g.* "Holy, blessed and glorious." All these three adjectives belong to "Trinity," a break, therefore, should *not* be made after

"Holy"; the requirements of the comma will be fulfilled by dwelling slightly upon this word (for a space sufficient for the mental insertion of "and").

On the other hand, a rhetorical comma occurs in a sentence like "To set forth His most worthy praise, to hear His most holy word," where it is most important that a decided break should be made to show that the sentence includes two complete ideas.

There are further cases where no comma occurs, as in the third clause of the second Collect at Evening Prayer, in which a rhetorical comma must be supplied to make the sense clear—"that *both* our hearts may be set to obey Thy commandments, and *also* that by Thee we being defended against the fear of our enemies." To make the sense of this involved sentence evident it is needful to dwell considerably upon the conjunctions "both" and "also."

147. The fourth of the common faults of monotoning is *sinking in pitch.* Special attention must be called to this in view of the present distressing state of things. Instead of being the rule it is now the exception to find a place where the pitch is properly and accurately maintained. Here reform is urgently needed, and here it is quite possible to correct the error. First, clear the ground of fallacies. People are to be met

with capable of asserting that sinking in pitch is (1) correct (or at least not gravely incorrect), and (2) unavoidable. They are wrong, hopelessly wrong, on both points.

Sinking in pitch is always incorrect and untrue; it is a sign of inability to do what we intend to do. If the note we start on is changed in pitch by flattening, the rendering, strictly speaking, ceases to be monotone, the essence of which is the remaining on *one* note. Flattening is moving from one note to another, and that in the most painful and depressing manner.

It is to be observed that it is not usually a question of the note given being too high, as habitual flatteners will sink whatever note they start upon; if they commence on A, they will wander towards G; if on G, towards F; and if on F, towards E. For a competent person one note is really as easy to take as another. The fault is almost always due to bad habit, wrong production, and failure to realise the importance of accuracy.

148. Every priest who undertakes to monotone should set himself to acquire the power of sustaining accurate pitch for any length of time. With the conviction that this is both possible and necessary, in nine cases out of ten it can be accomplished.

149. But we must walk before we can run,

and for a person conscious of his defects in this respect, the best plan is to start practising with an infallible guide. It will be found helpful to make use of an organ or harmonium on which the note to be taken for the monotone may be fastened down and allowed to continue sounding during the whole time of practising. This will act as a perpetual guide as to pitch, and when the power of keeping with it has been acquired, the student may then proceed to dispense with the continuous sound and substitute for it a testing at intervals. If, after a few sentences, flattening is found to have taken place, notice the sensation, and aim next time at raising the pitch. Careful practice and observation will soon produce the habit of accuracy.

NOTE ON VOICE PRODUCTION AND PRONUNCIATION.

150. The foundation of all voice using is breathing. No advance is possible without a proper method, and many a promising voice is wasted through want of it. As a rule people do not use the lungs to their full capacity, and as a rule what breath is taken in is allowed to escape much too quickly.

Remember these general principles in voice using: Take in as much breath as possible; let it escape as slowly as possible. The breathing

should be what is called abdominal, *i.e.* the large muscle at the base of the lungs, called the diaphragm, should be the part from which the initial action both of inspiration and expiration proceeds. In expiration the control of the breath should be maintained by the action of that pair of lips situated in the larynx, commonly called the "false vocal chords." In weak, husky voices the failure to produce good tone is invariably caused by the inaction of these breath-controllers; and their correct use may be observed and reacquired by whispering sharply any vowel sound, in such a way that a distinct click shall be noticed at the commencement of the sound, resembling the tick of a clock.

151. Further general rules for voice production may be summed up as follows:—

(1) The throat should be held in a loose and comfortable position, with the larynx resting as low as possible.

(2) The tongue should lie flat in the mouth with the tip touching the front teeth.

(3) The teeth should never be clenched; they should remain about the distance of the thickness of the thumb apart, sometimes further, never nearer.

(4) The lips will be opened and closed according to the vowel sound that is being produced, but it should be noted

that even when they are closed, the teeth can still be held apart. The power of moving the lips independently of the teeth is an important one for voice users to acquire.

152. Language, regarded as a succession and combination of sounds, is divided into vowels and consonants. Vowels are vocal or musical tones. Consonants are unmusical noises.

153. Vowels may be defined as modifications of the original quality of tone generated by the vocal chords, determined by the varying positions of the tongue and lips.

The lips may be opened and closed; the tongue may be raised or lowered.

In the English language there are thirteen distinct vowel sounds, as follows:—

The central or normal vowel is produced by a flat tongue and open lips—*Ah*.

By rounding the lips this is changed to *Or*.

A further closing produces *O*.

And the last position brings us to *OO*.

Starting again from *Ah*, by slightly raising the tongue this is changed to *Er*.

Again to *A*.

And finally to *E*.

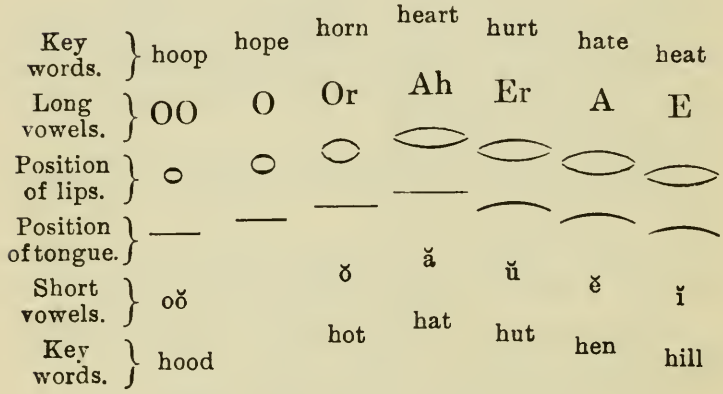
These are the seven long vowels. Corresponding short vowels are six in number.

By combining two of the thirteen simple

vowels we obtain four compound vowels, sometimes inaccurately supposed to be new sounds, but in reality merely a union of two sounds already heard.

154. Here is a diagram of the thirteen simple and four compound vowels.

Simple Vowels.



Compound Vowels.

I = A′h + ĭ (fire).
OI = O′r + ĭ (boy).
OU = A′h + oŏ (cow).
U = ĭ + OO′ (huge).

A further combination must be noticed in the use of the letter "r." Though nominally a consonant, it is frequently employed to represent

the vowel sound "ŭ," as in the words "fear," "dear," "poor," "hour."

The rule for the pronunciation of such words is that when they are followed by a consonant the letter "r" should be taken as simply involving the vowel sound of "ŭ," without any roll of the tongue; when, however, a vowel follows the "r" a slight roll should be supplied.

Compare "fear me" (without roll); "fear it" (with roll).

155. In analysing the sounds of our language considerable confusion arises from inconsistencies of spelling, the same letter being used to represent a variety of sounds, and the same sound being often indicated by a variety of letters. *E.g.*—

Or is variously spelt in "hall," "haw," "haul," "horn."

Ah in "heart," "hart."

O in "though," "bow," "hole," &c. &c.

On the other hand, the letter *A* may represent the various sounds of "hate," "hall," "hat," "ha"; and the combination "ough" the vowel sounds in "through," "though," "bough," "cough," "chough."

These inconsistencies need not disturb the voice user; he should mentally refer each case to our vowel analysis, and from that point of vantage study its production.

156. The vowel analysis covers roughly all the vocal sounds in our language, though it must be remembered that there is no certainty that any given vowel will be produced with exactly the same sound by any two people. It suffices that we are able to recognise the vowel intended by the speaker. In this connection it may be said that as each particular vowel sound is to be regarded as a species under the genus vowel, so each of these again may be regarded as in itself a genus dividing into the several species used by particular speakers.

In studying speech sounds it is of first importance to gain a good, clear, and satisfactory production of vowel tone, in fact it is in this that the art of voice production mainly consists.

157. Consonants may be defined as noises of a definite character formed by complete or partial stoppage of outgoing breath. They may be classified as follows:—

Complete Stoppages, or Explosives.

	Hard.	Soft.
At the lips . . .	P	b
„ „ teeth . . .	T	d
„ „ front of palate .	Ch	j
„ „ back „ „ .	K	g

Partial Stoppages, Sustained.

At the lips . .	F	v
„ „ teeth . .	Th (truth)	th (then).
„ „ front of palate	S	z
„ „ middle „ .	Sh	zh

Smothered vocal tone (a nearer approach to vowel sounds).

Nasal—lip stoppage . .	M
middle of palate . .	N
back	Ng
Oral .	L
„ .	R (the roll, or tongue vibrato).

Two sounds formed by a contraction or corruption of the vowels OO and E, viz. W, Y, and the aspirate H, an escape of breath preceding a vowel.

Thus classified the consonants appear comparatively easy and simple, but it is in the multitudinous consonant combinations that the chief difficulties in production and pronunciation arise. It should be observed that consonant utterance is antagonistic to good vowel production; the latter requiring an open position of the throat and mouth, the former demanding one more or less closed. To meet this difficulty care should be taken that the parts concerned

are not closed more than is absolutely necessary; it is never essential to close the teeth completely for a consonant, and seldom to close the lips.

158. Vowels and consonants together constitute words, but these are only the dry bones of language; life is imparted by the way in which the words are pronounced, their relative length and strength giving the sense and meaning. It may be objected that words can be read silently without using the voice at all, but a moment's thought will show that even in this case there is still a mental recollection of the manner of pronunciation. Written words merely give us a picture of the sounds they indicate, and it is still these sounds, though only heard by the mind's ear, that give the sense.

159. In vowel pronunciation there are two things to consider — *Quantity* and *Accent*. Although in modern languages, and especially in English, the latter is paramount, still the former must receive its due consideration.

160. In our analysis we divided vowels into long and short. It will be noticed that this is not the same thing as accented and unaccented. A long vowel may or may not be an accented one: a short vowel may or may not be unaccented.

161. Considered from this point of view vowels fall into four groups:—

(1) Long by nature and long by position.
(2) Long by nature and short by position.
(3) Short by nature and long by position.
(4) Short by nature and short by position.

(1) = –	e.g. *e*	in d*e*arly.
(2) = ⏑̲ (doubtful)	„ *ow*	in foll*ow*ed.
(3) = ⏑̲ (doubtful)	„ *o*	in foll*o*wed.
(4) = ⏑	„ *y*	in dearl*y*.

162. Accent is the giving of more relative strength of tone to some syllables than to others, and is of three kinds:—

(*a*) Verbal,
(*b*) Grammatical, and
(*c*) Logical.

163. (*a*) Verbal accent occurs in words of more than one syllable. In all such words a certain syllable is singled out as being of most importance and is given the principal tone. In polysyllables one or more of the other syllables also frequently bears a secondary accent. The varieties found under this head are so numerous that a clear classification would be an extremely difficult matter.

164. (*b*) Grammatical accent is that which gives to certain parts of speech more or less

strength in relation to others. Here classification is easier. As a general rule

Nouns
Adjectives
Verbs
Adverbs
Interjections
} are accented.

Pronouns are variable.

Articles
Prepositions
Conjunctions
} are unaccented.

165. Grammatical accent, it will be noticed, is again relative and subject to many exceptions. It is a step higher and more inclusive than verbal accent. A word like the conjunction "nevertheless," while bearing a secondary verbal accent on its first syllable, and a primary one on its last, will, taken as a whole, be regarded as relatively unaccented in respect of a word or group of words which it precedes.

166. Grammatically unaccented words sometimes received special accent in order to call attention to their significance, as in the phrase "in thee and for thee," but these cases more properly fall under the head of

167. (*c*) Logical accent or emphasis, the last step in speech utterance. It governs and sometimes

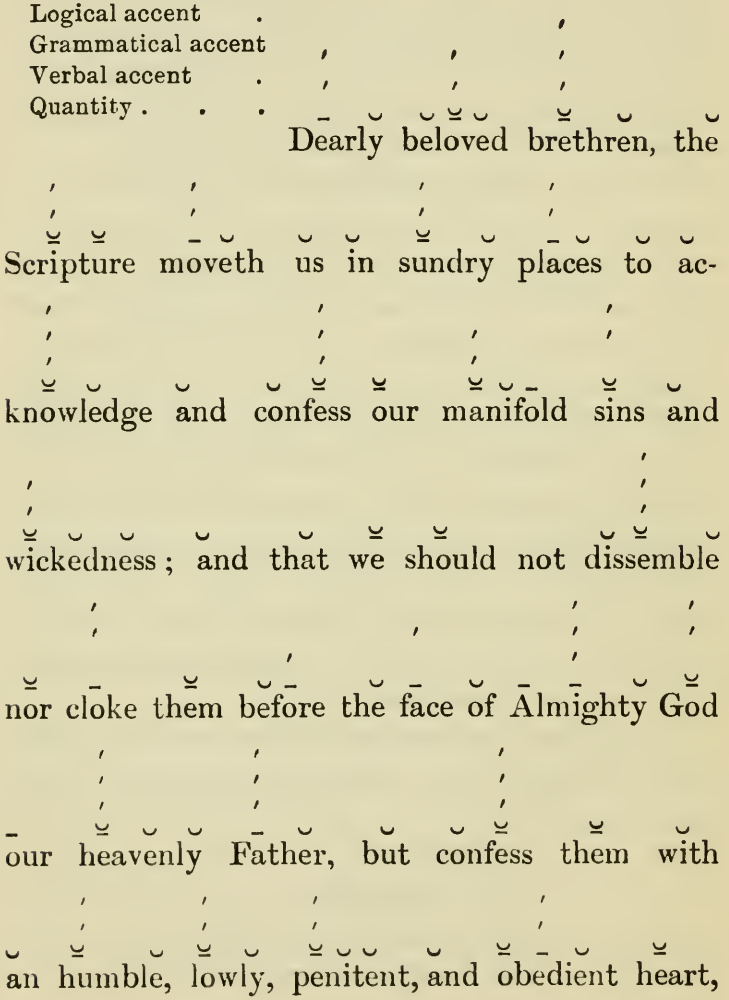
overrides the accent we have been considering. It is a special stress laid upon certain words and syllables by means of which the thoughts they indicate are brought into prominence, and is the most essential and necessary thing to consider in this connection. In many cases we depend upon it entirely for the meaning of a sentence, and frequently a form of words can be caused to convey two or more entirely different meanings by its use or abuse. An amusing example of the danger of false accentuation occurs in the sentence "And he said, saddle me the ass, and they saddled *him.*" We need not go further to prove its importance.

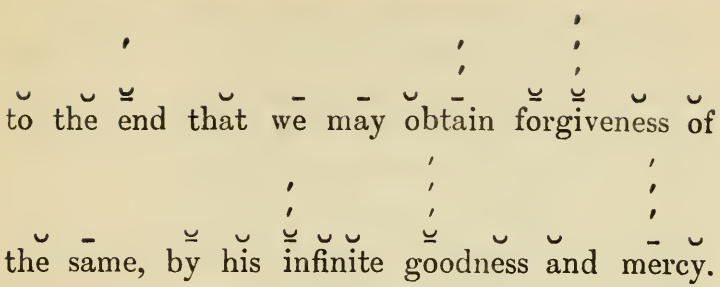
168. Logical accent applies not only to single words but also to phrases and whole sentences. A whole clause, though internally bearing its own quantity and verbal and grammatical accent, may be considered as relatively accented or unaccented with respect to other clauses; *e.g.* "Tush, *say they*, how should God perceive it," or "If his wrath be kindled, *yea but a little*, blessed are all they that put their trust in him."

169. In the pronunciation of vowels, then, there are four things that a cultured speaker must bear in mind, viz.:—

(1) Quantity.
(2) Verbal accent.
(3) Grammatical accent.
(4) Logical accent.

170. By way of illustration let us take some familiar sentences and see how what has been said may be applied.


Logical accent
Grammatical accent
Verbal accent
Quantity
Dearly beloved brethren, the
Scripture moveth us in sundry places to ac-
knowledge and confess our manifold sins and
wickedness; and that we should not dissemble
nor cloke them before the face of Almighty God
our heavenly Father, but confess them with
an humble, lowly, penitent, and obedient heart,



The above should be carefully practised, bearing in mind all that has been said, and it will be found useful to write out on the same plan all fixed sentences which have to be used in a service, or at any rate to study them mentally on similar lines.

Attention to such minute details is by no means superfluous, as is abundantly proved by the daily instances of the painful consequences of their neglect.

171. With regard to quantity of vowel sounds, it should be observed that though falling roughly into the four divisions we have indicated, it is further affected by juxtaposition of consonants and by rhythmical arrangement.

In rhythmical arrangement, when a long syllable is followed by a short one, the natural length of the former is somewhat reduced, and it tends to occupy less time than when followed by another long syllable.

Compare "Hōlў Ghōst," and "Mōst Hīgh."

172. *No consonant should ever be omitted* when in polite speech it is correctly inserted. Particular attention is drawn to this rule, as its non-observance is deplorably common, except in the case of the most cultured speakers. And this in spite of the fact that such neglect frequently induces painful and ludicrous results.

Compare "make clean" and "make 'lean," "his sake" and "his 'ake" (ache); or "Can the Ethiopian change his skin (his kin), or the leopard his spots (his pots)?"

173. While thinking of the pronunciation of consonants it will be useful to consider some special difficulties. Little difficulty occurs when the consonants are used singly; though here neglect and inaccuracy are sometimes evident, especially at the end of a sentence. But when we come to combinations of two, three, or even more consonants, real skill and diligent practice are required to give every sound correctly, without appearing to use special effort in so doing. In combinations of two the greatest difficulty and commonest error is found when they are both of the same nature.

Practise—

P, p, as in "keep pure."
T, t, ,, "not to."
Ch, ch, ,, "which church."

K, k, as in "make clear."
F, f, „ "rough field."
Th, th, „ "both these."
S, s, „ "this soul."
Sh, sh, „ "wish surely."
M, m, „ "dumb man."
N, n, „ "then not."

First repeat the consonants alone, beginning slowly, then increase the speed, finally using the words in which they occur.

174. The combinations of consonants of differing nature are inexhaustible. For practice it will be valuable to write out a few that occur in ordinary use. Practise and master these, and gradually form the habit of omitting and neglecting none. The following present themselves in the opening of the Exhortation :—

d — b.
th— t.
p — t.
n — s.
d — t.
p — l.
k — n.

d — k.
d — s.
d — w.
d — th.
d — n.
t — k.

175. A difficulty is often met with in the use of the liquids, L, M, N, Ng, and arises from the fact that it is *possible* to prolong these indefinitely and with something approaching to

musical tone. Though possible, it is, however, always inaccurate. These sounds, though they must never be omitted, should always be reduced to the shortest space of time, letting the preceding vowel take the most prominent position.

176. For practice take a word ending with a liquid, compare it with a similar word ending with an explosive, and aim at giving the consonant in both cases the same time value. *E.g.*—

Wit = Wi——t.
Will = Wi——l.
Hit = Hi——t.
Him = Hi——m.
Thick = Thi——k.
Thin = Thi——n.
Back = Ba——k.
Bang = Ba——ng.

177. Doubt is sometimes felt as to the pronunciation of words ending in "le" ("battle," "feeble"). In ordinary conversation the "le" is correctly sounded as a consonant ("l"), but in prolonged speech, as in monotoning and singing, it is necessary to supply a vowel quality, and that will be the very useful and somewhat indefinite sound of "ŭ." (See Vowel Analysis.)

178. Another stumbling-block is the "ed" in past tenses—shall it be a separate syllable in singing when not so pronounced in speaking?

Here it is not quite so easy to lay down a plain rule, as there is something to be said for and against. Still, without condemning any one else's opinion, the writer ventures to suggest that it should be regarded merely as a consonant, in order to keep to the principle that the vulgar tongue when used in Divine service should be of that kind commonly received, and not subjected to peculiarities and eccentricities. In the "King's English" the separate syllable is not in use; let us then follow the common custom. It is admitted that by inserting a vowel an awkward consonant combination is avoided and a more euphonious effect obtained, but if we were to allow ourselves to be guided by what sounds well, rather than by what is true, we should soon be involved in all manner of inconsistencies. It is a small point, but the rule of plain common sense seems the better way.

179. There are certain other words frequently mispronounced either of set purpose or through neglect. To pronounce "knowledge" with a long "o" and "sacrament" with a long "a" is to most ears pedantic; to substitute the "t" sound in "righteousness" for the received "ch" is over-refinement; to make "schism" into two syllables and "baptism" into three is unpardonable.

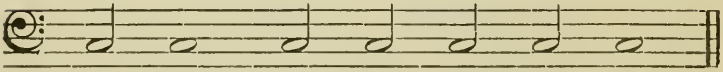
CHAPTER VI

THE PRIEST'S PART (*continued*)

180. Monotoning becomes singing or chanting when inflections are added. But observe that throughout the priest's part in the services the rules for monotoning *remain in force.* The inflections must be taken as affecting the *pitch only;* in regard to pace, accent, &c., there should be no difference between monotoning and intoning. Ignorance or forgetfulness of this most important principle is at the root of all the faults of the latter, special attention is therefore drawn to it.

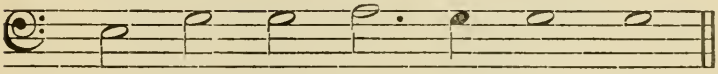
We will now set out the various inflected passages which are to be sung by the priest.

181. *The Versicles at Matins and Evensong.*



All these words are accented and should be pronounced deliberately, with a slight dwelling

upon "Lord." Let the "O" be well rounded, and pronounce "ps" at the end of "lips" distinctly.

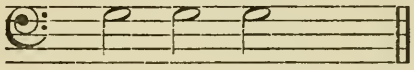


"O God"—deliberately, dwelling upon "God."

"Make speed"—sound all the consonants distinctly, and take care with the vowels "a" and "e."

"To"—very short and light.

"Save us"—deliberately, both about the same length. Sound the final "s" distinctly.



"Glory be to the"—a group of five syllables, of which the first only is accented. Sound the "or" boldly; let the four succeeding syllables be quiet and distinct.

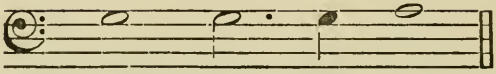
"Father"—two syllables of equal length.

"And to the"—three unaccented syllables. Do not emphasise "and," and do not omit the sound of the "d."

"Son"—let this take same space in pronunciation as "Father."

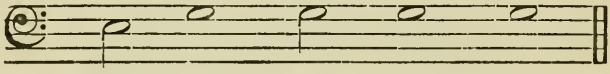
"Holy Ghost"—carefully pronounce both "o's."

The "o" in "Holy" is frequently made too short.



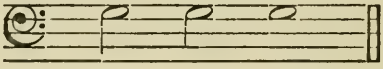
Praise ye the Lord.

Produce good tone for "a" in "praise" and "e" in "ye." Pronounce "the" quite lightly. (It is perhaps unnecessary to mention that the definite article should be pronounced "th*ee*" before a vowel and "th*u*" before a consonant.) "Lord" requires full round tone; do not neglect the "d," and do *not* roll the "r."



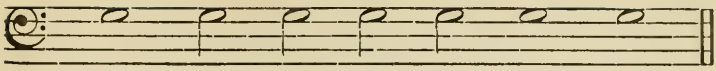
The Lord be with you.

Take "the" lightly. Dwell upon "with" rather than "you," because the latter would imply a wish to exclude from the blessing all except the immediate hearers. Attention is called to this common fault.



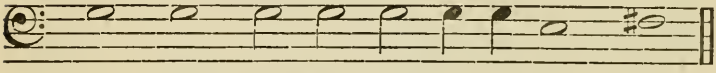
Let us pray.

Dwell upon "pray," the two other words being taken quietly and distinctly.



All these words bear an accent, with a little extra stress upon "Lord" and "mercy."

"Mercy upon." Now note with great care a very common fault. The two vowels "ŭ" and "ŭ" are in character so nearly alike that if pains are not taken they will appear as one sound—an elision not permissible in English. Practise the two words separately—"mercy," "upon"—making "ŭ" and "ŭ" both very light and short. When they can be rendered neatly then bring them closer together, but do not let them (so to speak) quite touch, leave a hair's-breadth of silence between them—then the pronunciation will be correct. Give particular pains to this, as the phrase is one that constantly occurs in the services.

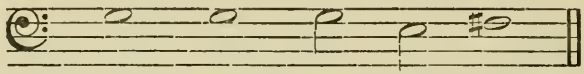


"O Lord"—dwell upon these, but do not make a break after them.

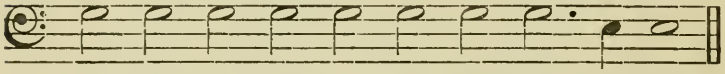
"Shew thy"—round "O."

"Mercy"—see preceding versicle. Remember

that here and always the musical notes we have written are only *approximate* guides to the pace, which should correspond with that of ordinary good reading.



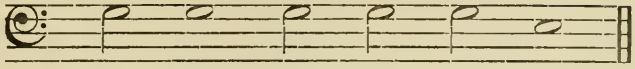
Be careful in pronouncing "King" that the sound of "i" is pure, and that the "ng" is kept for the end. Observe the distinction between this consonant and "n," which is sometimes inaccurately substituted for it. (See Consonant Analysis.)



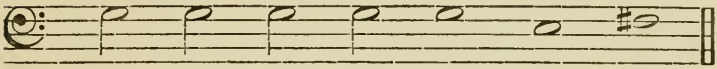
"Endue"—be sure to pronounce "ĕndúe." The last vowel is not a good one for tone, but it must nevertheless have the accent if the pronunciation is to be English.

"Mínisters"—pronounce "minĭstĕrs. Make the third syllable quite short. "Er" is a better vowel for tone than "ĭ," but this must not cause us to lose sight of the fact that in this word the first syllable bears the accent, and care must be taken to bring it into prominence. The

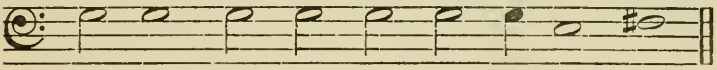
four syllables "ministers with" must be taken smoothly and evenly as a quadruplet.



Note in pronouncing "people" that the last syllable must include something of the vowel "u." (See § 177.)



"Our time" should be taken quite evenly. Notice that if "our" be emphasised the inference will be that other times are excluded from the petition.

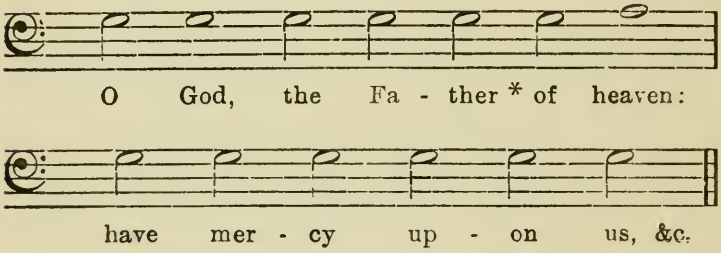


Consider the pronunciation of "make clean." The two "k's" must both be sounded separately, otherwise different words will be heard.

182. *The Litany.*—Owing to the unfortunate way in which the music for the Litany is now printed much error is prevalent as to its correct rendering. *The pace of the words sung on the*

monotone should be relatively exactly the same as of those sung to the inflection. To give to the eye a complete view of the sound a separate note would have to be written for each syllable throughout every sentence, as was actually the custom in former times. Now (to save space and bulk, and for that reason only), the note for the monotoned portions is printed once only, thus leading the uninitiated to suppose that these parts should be taken quickly while the inflected parts should be emphasised. Bear in mind that the monotoned portions should be taken *deliberately* and the inflected parts *lightly*, so that in accent the music may exactly correspond with the words.

183.

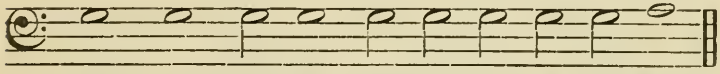


Be sure to *make a break* after "Father." A little consideration will show the need for this.[1]

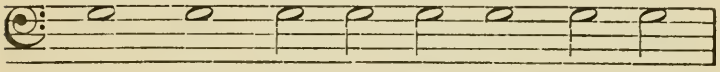
[1] Following Cranmer's original, the comma after "Father" has been omitted in the latest edition of the Prayer Book. The break, however, is necessary in order to show that

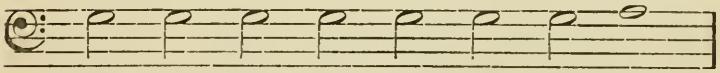
"Have mercy upon us"—the accents fall upon "mer-" and "-pon." Do not dwell upon "us," as is frequently done. For "mercy upon," *vide* p. 105.

"Miserable sinners"—this is the grouping: ⏑ ⏑ ⏑ ⏑ ⏑ ⏑. The first word is generally taken too slowly, the second too quickly. Notice that the "a" in "miserable" is really the sound of "ŭ."



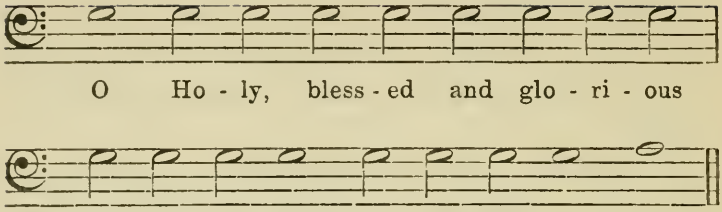
Round the "O," and also the "ŏ" in "God." Be careful with the tone of the vowel in "world," and pronounce the "d" distinctly.





Carefully pronounce "Ō Gŏd," and "Hōlў Ghōst." "Prŏceēding frŏm thĕ Fāthĕr ănd thĕ" contains two quadruplets which should be taken quite evenly.

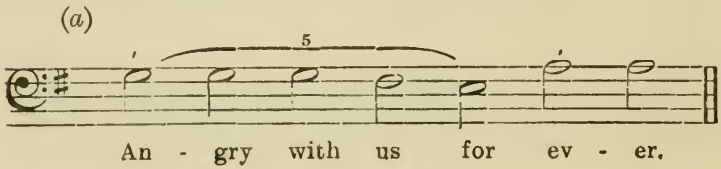
"of heaven" is not the possessive case. It is the translation of "*de cœlis*," which was the equivalent of ὁ ἐν τοῖς οὐρανοῖς.



Notice the grammatical comma at "Holy"; do not make a break after it. The four accents on "Holy," "blessed," "glorious," "Trinity," should be exactly equal; "Trinity" should be sounded as an even triplet. Remember that for the sound of "ĭ" the tongue should be very low in the front, with the tip behind the lower teeth.

"Three Persons and one God." The logical accent obviously falls on "three" and "one."

184. In the following petitions of the Litany take all the monotoned parts carefully, according to the rules already given. In the inflections the music must give way to the words. It will be noticed that there is great variety in the syllabic arrangement. The musical accent will have to be shifted from one note to another according to the natural verbal accent. *E.g.*—



Here are five distinct renderings; the variation of accent making each case sound as a distinct little tune. Most of the remaining petitions will be found to answer to one or other of these types, which may be taken as models.

In (*a*) there is no accent between "an-" and "ev-"; the intermediate syllables should make an even quintuplet.

In (*b*) this is reduced to a triplet. In both these cases do not hurry the final words—a common fault.

In (*c*) the triplet is reduced to a couplet. Be careful with the last word. There are four unaccented syllables following the accent; assign to them their proper time; let the word take five times as long in pronunciation as a word of one syllable only.

In (*d*) the accent appears on the lowest note of the inflection. Be careful to pronounce "māintāin" as in speaking; the second syllable rather longer than the first.

In (*e*) is another triplet, but its second and third syllables must here be lighter than in the former case. "Of the" require very little time and tone to render them properly.

185. *The Office of Holy Communion.*—Here the parts that require inflecting are the Comfortable Words, the Sursum Corda, the Preface, and the Collect, Epistle and Gospel.

There are many different uses or versions of the music for these words; the one found in Stainer's edition of Merbecke is a serviceable one, and it is included in that indispensable book for a musical clergyman, *The Cathedral Prayer Book* (Novello).

186. *The Comfortable Words.*

"Hear what comfortable words our Saviour Christ saith * unto all that truly turn to him."

Take the whole sentence quietly and deliberately, give each syllable of "comfortable" its full value, take breath after "saith," and dwell upon "all" and "truly."

"Come unto me * all that travail and are heavy laden, and I will refresh you."

Emphasise "come unto me," separating it from the succeeding clause. Take the following ten syllables thus— _ ∪ _ ∪ ∪ ∪ _ ∪ _ ∪. Prolong "I" and "-fresh." "You" is a bad vowel for singing; open it as much as possible but without accenting it.

"So God loved the world that he gave his only begotten Son, to the end that all that believe in him should not perish, but have everlasting life."

Round the "o" in "so." Dwell upon "on-." Dwell on "end," but not on "to." Carefully pronounce the "t" in "that," and take pains over "should not." "Everlasting" requires care; it contains two accents, of which the second is stronger than the first.

"Hear also what Saint Paul saith: This is a true saying, and worthy of all men to be received,

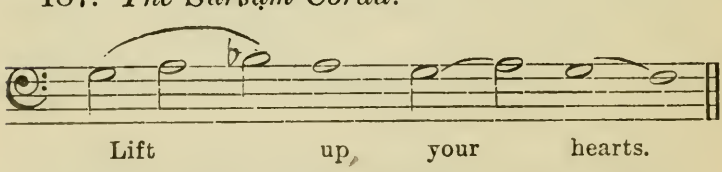
that Christ Jesus came into the world to save sinners."

Dwell on "hear"—remembering the rule that the accented part ("e") of the double vowel should have much more tone that the unaccented ("ŭ"). Prolong "true," make "all" stronger than "men." Pronounce carefully "Christ Jesus." Take "came into the world" neatly, and prolong "save."

"Hear also what Saint John saith: if any man sin, we have an Advocate with the Father, Jesus Christ the righteous, and he is the propitiation for our sins."

Dwell on "any" not on "man." Take "we have an" lightly; do not dwell on "we." "Advocate" contains one doubtful and two long vowels. Dwell on "he." Pronounce "propitiation" carefully, and open the vowel in "sins."

187. *The Sursum Corda.*



The first three notes to "lift" should not be hurried. In the *Cathedral Prayer Book* they

are printed together in the old black notation to show that they all belong to the same syllable, but this fact must not be taken to indicate any quickening of the time. The same applies to the phrases for "your" and "hearts": dwell on the first note of "your" rather than the second.

Take all this evenly and smoothly (see previous note). Do not neglect the "d" in "Lord" and in "God." Notice that the word "our" consists of three vowels—A'h, oŏ, ŭ; dwell upon the first for the entire phrase of three notes, the remaining vowels must be pronounced so slightly as to be hardly perceptible.

188. In the preface following dwell upon "meet," "right." Give the logical accent to "all," not to "times" or "places." In the word "evermore" the third syllable is often made too short; it ought to be twice as long as the others. Make a break after "praising thee."

Space forbids us to go through all the proper

prefaces: they should be carefully analysed and practised in a similar manner.

189. *The Collects, Epistle, and Gospel.*—Most Collects divide into three clauses:—

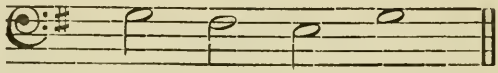
(*a*) The address.

(*b*) The petition.

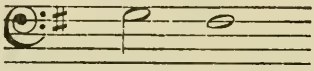
(*c*) The conclusion (either simple or complex).

There are two inflections to be used:—

(1) The Punctum.



(2) The Semi-punctum.



(1) is used to close (*a*).
(2) is used to close (*b*).
(1) is used to close (*c*).

If (*c*) is complex, *i.e.* divisible into two members, (2) will be used a second time, preceding (1).

Examples.

Epiphany.—"O God, who by the leading of a star, didst manifest thy only begotten
1
[Son to the Gentiles]; mercifully grant, that we, which know thee now by faith, may after this

life have the fruition of thy glorious [Godhead]^{2}; through Jes[us Christ our Lord]^{1}".

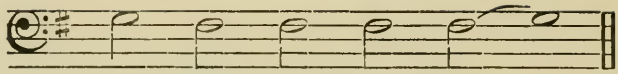
Septuagesima.—"O Lord we beseech thee favourably to hear the [prayers of thy people]^{1}: that we, who are justly punished for our offences, may be mercifully delivered by thy goodness, for the Glory of [thy Name]^{2}, through Jesus Christ [our Saviour]^{2}, who liveth and reigneth with thee and the Holy Ghost, [ever one God]^{1}, world without end."

190. Some Collects commence at once with the petition; as, for instance, that for the fourth Sunday in Lent. In these cases (*b*) must be divided at the earliest possible point.

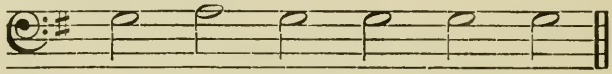
Example.—"Grant, we beseech thee [Almighty God]^{1}, that we, who for our evil deeds do worthily deserve to be punished, by the comfort of thy grace may mercifully [be relieved]^{2}; through our Lord and Savi[our Jesus Christ]^{1}."

191. Two inflections are used for the Epistle:—

(1) At an interrogation, consisting of the fall of a semitone and return to the principal note.

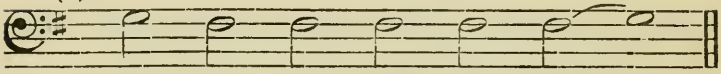


(2) At the conclusion, consisting of the rise of a tone on the fifth (or a convenient syllable nearest to that) from the end.

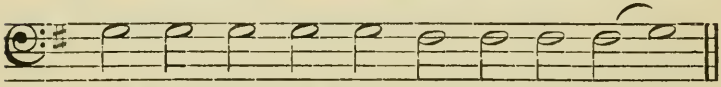


Examples.

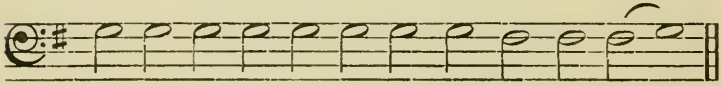
(1)



Do ye not hear the law?

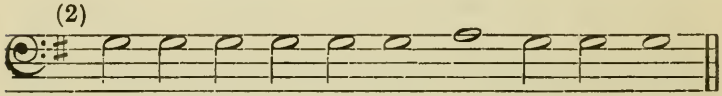


How dwell-eth the love of God in him?

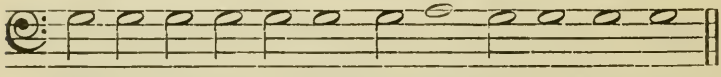


If ye be fol-low-ers of that which is good?

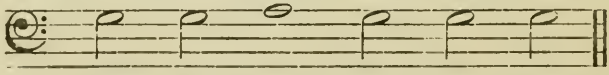
(2)



But sanc-ti - fy the Lord God in your hearts.



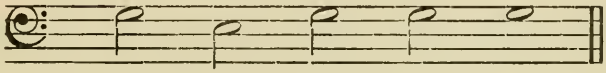
But a - live un - to God through Je-sus Christ our Lord.



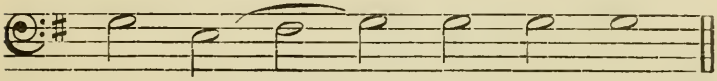
Glo - ri - fied to - ge - ther.

192. For the Gospel the above inflection No. 1 is used for an interrogation, and, in addition, two others.

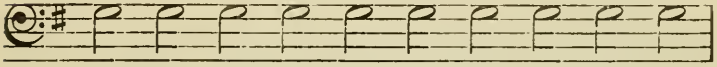
No. 2. Before every period a fall of a minor third at or about the fourth syllable from the stop.



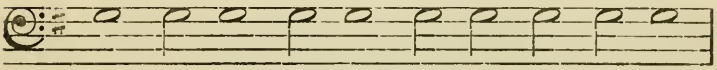
No. 3. A group of three notes on or near the fourth syllable from the end of the last sentence.



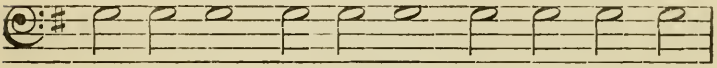
193. Example.—Third Sunday in Advent.



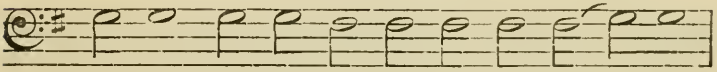
Now when John had heard in the pri - son the



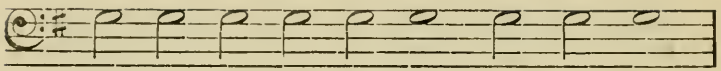
works of Christ, he sent two of his dis - ci -



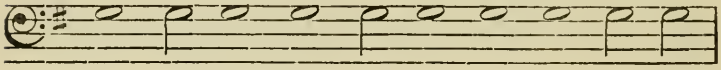
ples, and said un - to him, Art thou he that



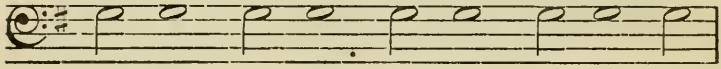
should come, or do we look for an - oth - er?



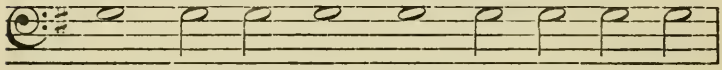
Jes - us answered and said un - to them,



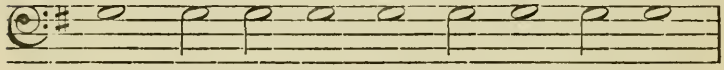
Go and shew John a - gain those things which ye



do hear and see, The blind re - ceive their



sight, and the lame walk, the lep - ers are



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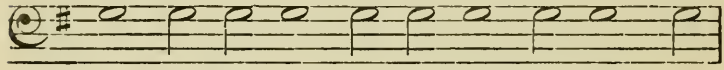
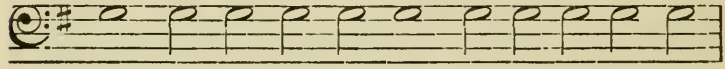
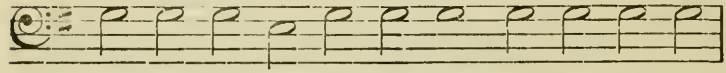


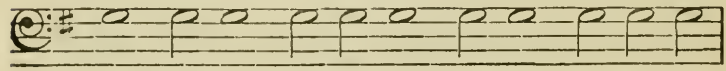
up, and the poor have the gos - pel preached to



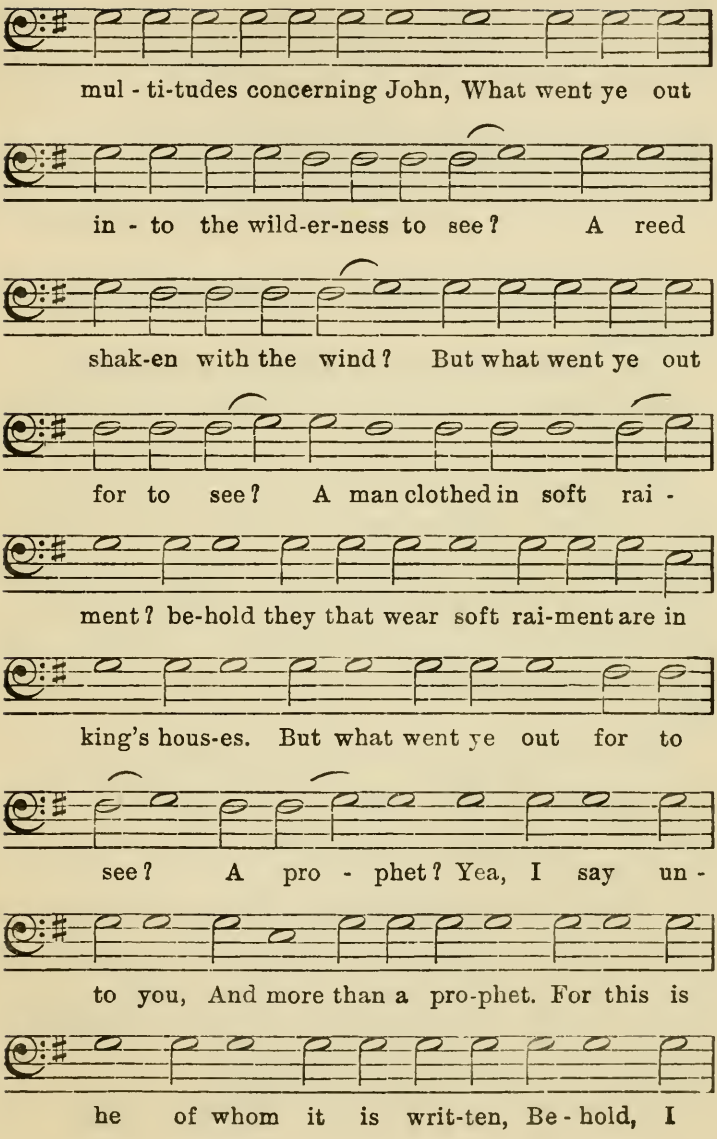
them: And bless-ed is he who-so - ev - er shall

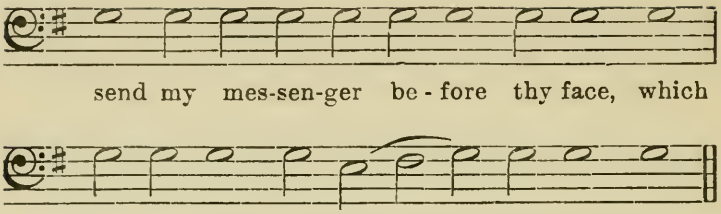


not be off - end - ed in me. And as they de-



part - ed, Jes - us be - gan to say un - to the


mul - ti-tudes concerning John, What went ye out
in - to the wild-er-ness to see? A reed
shak-en with the wind? But what went ye out
for to see? A man clothed in soft rai -
ment? be-hold they that wear soft rai-ment are in
king's hous-es. But what went ye out for to
see? A pro - phet? Yea, I say un -
to you, And more than a pro-phet. For this is
he of whom it is writ-ten, Be - hold, I



This example contains an unusual number of questions.

Note that in these the descent of the inflection should follow an accented syllable, and the ascent be on one.

What applied to the rendering of the Versicles and Litany, applies also to the use of these inflections. They must not be made too prominent, as if they were the one essential thing. The monotone is the chief thing to consider; the inflection must appear as part of it, not a separate figure.

194. Remember that the *raison d'être* of these movements of the voice is to reproduce the natural inflections of speaking, but, instead of their being left to individual taste (or want of taste), they are crystallised into certain artistic formulæ, with a view to revealing the meaning of the words, not obscuring it. If the effect is not natural, plain, and convincing, there is something seriously wrong with the rendering.

The rubric in the first Prayer Book of

Edward VI. is here of interest: "And (to thende the people may the better heare) in such places where they doe syng, there shall the lessons be songe in a playne tune after the maner of distincte readyng: and lykewyse the Epistle and Gospell."

CHAPTER VII

THE RENDERING OF THE SERVICES

195. "The unity of the Liturgy must be religiously preserved. Every true work of art forms a complete whole, in which all the parts are nicely balanced, and have an intimate connection with each other. A discourse on a certain subject, in which the ideas are unconnected, is not likely to entertain and to enlighten the mind; and a confused musical composition cannot appeal to the heart. The Liturgy is also a work of art. It is not a confused arrangement, but a deliberate and careful compilation. It will have suggested itself to many, that the service commences with the exhortation, after which follows confession, absolution, and prayers for grace to praise God befittingly; and after this comes praise. Hence we may already perceive, to some extent, the order and connection of its single parts, so as to form together a single whole. It is then of great importance that, in the admission of music, care should be taken to preserve this unity of the Liturgy, as

otherwise it is not possible that the intended object of the service can be completely effected. The unity of the Liturgy, however, suffers when parts which are of minor importance are through the employment of music made to become prominent, and to require greater attention than more important ones; or when music is only partially employed when it ought to be used either entirely or not at all."[1]

196. Looked at musically a service should be regarded as a complete whole, just as it is from a literary standpoint.

This principle is sometimes seriously infringed, as when we hear a service in which the Versicles of Matins and Evensong are read by the priest while the Responses are sung by the choir; or again, when both these are sung and followed by the reading of the Psalms. Speaking and singing are two distinct vehicles for conveying language, either dignified and correct in its place; but to alternate them in the Versicles and Responses is neither dignified nor correct, but is an error of taste which should be carefully avoided. It is either a confession of weakness and incompetence or else it has a meaning. If the latter, that meaning must be that the Response is of more importance than the Versicle—which is intolerable. The Responses lead up to

[1] Carl Engel, *Reflections on Church Music* (1856), p. 56.

the Psalms. We pray that our lips may be opened in order to show forth the Lord's praise —*in the Psalms.* To close them, as it were, by falling back from singing to speaking is clearly a step in the wrong direction.

The Responses, Psalms, and Canticles are essential to a complete musical service, the inclusion of an anthem being optional.

197. What is a "cathedral service"? The term is often used in a vague sense, sometimes being taken as referring to the manner in which the music is rendered rather than to the amount of music which is employed.

198. The singing of the Canticles to "settings" and the addition of an anthem are the distinguishing marks of a cathedral service for Matins and Evensong. It is curious that so much attention has been given to providing an endless number of admirable and elaborate compositions for the Canticles, while the Psalms, which do not appear to be of less importance, have been by comparison quite neglected.

199. A few hints upon the rendering of the details of the service may be of use.

(1) *The General Confession.*—The usual way in which this is rendered is truly deplorable, and the consequent appearance of irreverence most

shocking. Much study and constant care should be given to it by choirs, and if only we could get our singers in general to regard it as one of the most important parts of the service which they have to render, what a reformation in Church music there would be!

The reader is referred to our remarks upon monotoning in "The Priest's Part" for guidance; what applies to a single voice applies also to a multitude.

In no portion of the service are the faults of false accentuation and mispronunciation more apparent than in the Confession, and it will be worth while to go through it here in detail.

200. *Almighty and most merciful Father.*

"-Migh-" should be longer than "Al-"; the "d" in "and" is usually omitted; also the "t" in "most." Pronounce the "o" in "most" with full round tone, make "merciful" an even triplet, and make the first syllable of "Father" longer than the second.

We have erred and strayed from thy ways like lost sheep.

Make a logical pause on "erred" so as to divide the sentence correctly. Do *not* dwell on "we"—a common fault. Pronounce carefully "strayed from thy ways," giving the unaccented

words their due value. "Lost sheep" are both long, but notice that the logical accent belongs to the first. The consonants in "like lost sheep" require great care.

We have followed too much the devices and desires of our own hearts.

Do not accent "we." Dwell on "too much." Pronounce with great care "the devices and desires." Dwell on "own" rather than on "hearts."

We have offended against thy holy laws.

Do not dwell on "we." "Offended against" requires great care. "Thy holy laws" should all be long and all even.

We have left undone those things which we ought to have done.

Notice the series of five accented syllables in succession. "Things which we" is difficult to pronounce distinctly. Sound the two "t's" carefully in "ought to."

And we have done those things which we ought not to have done.

Notice that we have three unaccented syllables followed by three accented ones; then again follow three unaccented ones, which require care-

ful pronunciation. Do not dwell on the last word "done" (as is so common) but upon "not."

And there is no health in us.

Here is an instance where false accentuation on the first and last words should be avoided. Prolong the words "no health"; take all the others evenly and lightly.

But thou, O Lord, have mercy upon us miserable offenders.

Do not make a break at the comma after "thou" (see § 146). Take care with "mercy upon" (see p. 105). "Miserable offenders" is very seldom properly pronounced. The syllables form a quintuplet followed by a couplet. Let the former be taken with perfect smoothness, and let the latter have the principal tone on its *first* syllable.

Spare thou them, O God, which confess their faults.

All these syllables except "con-" are long, while the ones indicated bear the principal accents. Here again do not stop at the commas.

Restore thou them that are penitent.

Rigidly exclude an accent (so frequently given) from the first and last syllables of the sentence.

"Penitent" is a triplet with the third syllable unaccented.

According to thy promises declared unto mankind in Christ Jesu our Lord.

A test sentence. Do not stop at "mankind," as is often done, presumably to take breath. The sentence is not too long for one breath. Notice the elegance of the rhythm. Pronounce "mankind" as a spondee with the first syllable bearing the primary accent. Take "in" lightly. The last four words are all long; do not unduly extend "Lord"; be careful with the consonants in "Christ Jesu."

And grant, O most merciful Father, for his sake.

Sound the consonants in "and grant"; prolong "grant" but do not make a break at the comma. "O most merciful" has three long and accented vowels together; round the "o's"; dwell on "mer-" and on "Fa-." Pronounce both "s's" in "his sake," and make "his" longer than "sake."

That we may hereafter live a godly, righteous, and sober life.

Four unaccented syllables precede the first accent; take them evenly; dwell on "godly," "righteous," "sober," equally, for all three

qualify "life"; do not make a break between them (see § 146). Pronounce "live" carefully.

To the glory of thy holy name.

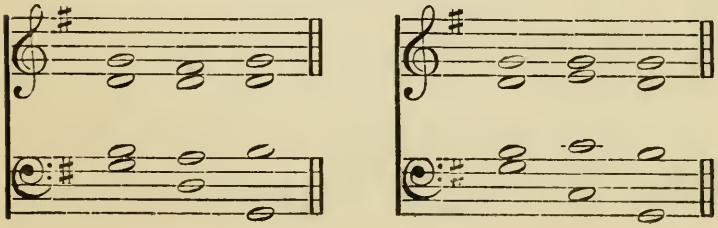
Avoid a false accent on "to." Prolong "glor-." "Thy," "holy," "name," should each have equal weight.

201. Other points to notice are—

(1) *The note taken* for the monotone *should be a low one*, either E or D. This is evidently the meaning of the direction to say it with "an humble voice." The custom of employing a higher note, G, or even A, is to be deprecated, and still more the use of harmonies for the inflections, as in what is called the "Ely Confession."[1]

(2) The note once taken, be sure that it is kept. *Allow no flattening.* This gross abuse is so common that it requires most strong and emphatic condemnation.

[1] This includes harmonies to only a few sentences, but instances of carrying the plan to extremes may be heard in two cathedrals, where it is the custom to harmonise *every sentence* of the Confession, in the one case with the authentic, and the other with the plagal cadence, thus—



(3) Insist that the tone of voice shall be very soft and subdued—as if marked *pp.*

(4) The pace should be moderate. All hurrying must be guarded against; but this need not imply a funereal pace, such as shall appear unnatural and the result of special effort.

If all these points are observed and carried out in practice, the result will be that the Confession will be carefully and accurately rendered, with a gain to our services in the direction of reverence that cannot be over-estimated.

202. It is perhaps scarcely necessary to say anything in defence of choral monotoning. Though a lingering prejudice against it may still be found in some quarters, this is probably due to the abuses we have indicated. Its signification is unity. It is specially appropriate in the case of *corporate* worship, inasmuch as it is the attempt to express the thought and desire of the *Body*—with *one* heart and *one* voice.

203. With regard to the following Absolution, attention should be given to the note on which it is taken. The best change is to a pitch a fourth above the Confession, or failing this, a third would do; but carefully avoid the rise of a tone or a semitone. If it is not desired to rise as far as a third, the best thing is to remain on the same note as the Confession.

204. The "Amen" closing the Absolution

should be monotoned, deferring the harmonised music for the Lord's Prayer, which commences the Office proper.

205. *The Lord's Prayer* should be carefully and accurately rendered whenever it occurs. Faults similar to those noticed in the General Confession are very common. The reader should study and write it out on the same lines. Notice particularly the final clause, "for ever and ever"—so seldom well rendered. The corrected punctuation of the sentence, "Thy will be done, in earth as it is in Heaven," should be observed.

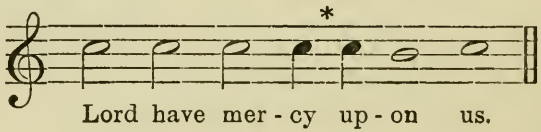
206. The chief thing to notice in the following Versicles and Responses is that they should be in true responsive style, each pair of phrases corresponding exactly in relative pace and manner of singing. The rhythm of the Responses should be quite free, just as in the case of the Versicles (see § 180), and should depend entirely upon the accent of the words. In musical notation it is impossible to indicate this fully, and everything will depend upon an accurate pattern being given by the choirmaster and copied by the choir.

207. For "O Lord, open thou our lips," the correct note to take is the low C; an alternative G is given in some books, but this should only be employed when the priest's voice is too high pitched to produce the C with good tone. The

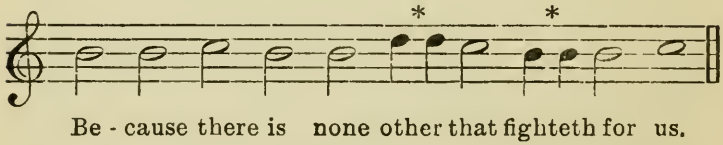
latter is the most suitable note from an artistic point of view, and is the only one given in Merbecke.

208. With regard to Tallis' Responses, it is of interest to notice that the bar lines, found in all the printed editions, are not the composer's, but have been inserted by later editors. They are merely a guide for keeping the voices together, and must not be taken as indicating strict time and rigid accentuation.

209. In the rendering of these Responses care should be taken not to make the crotchets sound jerky; they should be slightly prolonged and sustained, as in



and



210. The Ferial Responses are usually sung unaccompanied, and Tallis' with the organ. There is no reason why the latter custom should be always observed, but if it is, be sure to exclude the ugly and senseless organ notes inserted in so many printed editions at the rests.

Choir and organ should commence exactly together, and when this is clearly understood there ought to be no difficulty in putting it into practice.

211. It is curious to notice that at the Lesser Litany neither of the settings of the Responses follows the Prayer Book indications, which imply that the priest shall take the first and third petitions. In Tallis all three are given to the choir. For these to be efficiently rendered it is important to arrange that the choir should be kneeling in their places before commencing to sing; they should therefore kneel down *before* the priest says, "Let us pray."

212. The rubric preceding the Lord's Prayer is sometimes misunderstood. The direction to use a "loud voice" does not mean that the words should be shouted, but merely that the voice should be *audible* in contradistinction from the custom obtaining before the Reformation of saying the Lord's Prayer *secreto*.

213. As regards the rendering of the Psalms, it is impossible to indicate in a few words all that should be done. They should be regarded as the musical centre of the service, and chief pains and energy should be expended upon giving them an adequate interpretation.

214. The following is of interest as showing how they were originally treated. "The word

Psalter means indifferently 'a performance on a stringed instrument' and a 'sacred hymn.'[1] The instruments which accompanied the Psalms consisted of harps, timbrels, psalteries, trumpets, drums, schofars, and sometimes flutes. The instruments used were most likely selected with special reference to the character of the Psalms which they had to accompany. Stringed instruments were effectively employed in the accompaniment of penitential psalms; trumpets, drums, schofars, timbrels, an increased number of harps of a larger size and a greater number of strings being added for Hymns of Praise. The choruses were arranged and led by a Precentor.

"The German Bible of Luther, like our own Bible version, contains a number of musical directions. Thus it is ordered that the chanting of Psalms iv., liv., lv., and lvii. is to be preceded by a prelude performed on stringed instruments. . . . In reference to Psalms vi., viii., xii., and lxxxi., the direction is, 'to be sung on eight strings,' or, 'to be introduced by the Gittith' ('Gittith,' either a musical instrument or a popular melody). Psalm lxi. is directed 'to be sung to the accompaniment of a stringed instrument,' Psalm liii. is to be sung 'by alternating choirs.'"[2]

[1] Compare "choir," the place, and "choir," the body of singers; also the two senses of "orchestra."

[2] Naumann's *History of Music*, p. 70.

215. Carl Engel wrote (in 1856): "It is really time that we should do away with the inexcusable mode of chanting in which the words are gabbled, drawled, and misaccented, against all sound reason and good taste." It is to be feared that we have not yet advanced far beyond the point then reached.

216. In the chanting of the Psalms, whatever Psalter and pointing are used, observe the following maxims:—

(1) Every sentence should be carefully and deliberately sung from beginning to end, not hurrying any part, but giving to each syllable its due length and accent as in good reading.

(2) Ignore the "accent" mark in the pointed Psalters; it is often placed over an unaccented syllable, when it is obviously misleading. When placed correctly, its use will be secured by (1).

(3) At the end of a verse, or half verse, when two or three syllables occur, take them slowly and deliberately, dwelling always upon the *first*.

(4) When two syllables are set to one minim in the inflection, lengthen them out and take them quietly.

(5) When, on the other hand, only single short syllables are set to the minims of the inflection, touch them very lightly and delicately.

(6) When only one unaccented syllable is set

to the "reciting" note, treat this as a light minim, passing at once to the inflection.[1]

If these maxims are adopted, and thoroughly and persistently put into practice, chanting will be transformed from a dull and meaningless function into a thing of life and beauty.

217. As regards organ accompaniment to the Psalms, avoid all "playing over" of chants, a most tiresome and unnecessary custom. If the singers already know the music it is superfluous, and if they do not they are not likely to pick it up at the last minute by hearing it once. The same applies to the starting of hymns. All that is required is the soft sounding of one chord to give the pitch.

218. In the use of the Canticles, the Gospel Canticles — Benedictus, Magnificat, and Nunc Dimittis—should always be retained, their omission in favour of the alternative psalms being much to be deprecated. The Te Deum is usually changed for the Benedicite during Advent and Lent, but it is not generally known that the latter is the only change that is authoritative, the rubric in the first Prayer Book running: "After the fyrste lesson shall folowe Te Deum Laudamus in

[1] Note that the mark (:) is not a colon, but a "point"—*i.e.* a sign to indicate the place where the chant divides into two halves. It should not be regarded as implying a pause in the music.

Englishe, dayly throughout the yeare, excepte in Lente, all the whiche tyme in the place of Te Deum shalbe used Benedicite omnia opera in Englysh."

219. Pains should be taken over the singing of " Amen " at the end of prayers; promptness in commencing and ending being the mark of a competent choir.

220. *The Communion Service.*—A choral celebration will include the Kyrie, Credo, Sanctus, and Gloria in excelsis, with the addition, it may be, of the Benedictus qui venit and Agnus Dei, which it will be remembered are permitted by the terms of the Lincoln Judgment.

221. With many long services it is a convenient plan to take the Kyrie quietly on a monotone, the music being used for the last petition only. Since the commandments are a preparation for what follows, this is consistent with the intention of the words, and musically the plan offers a relief from the wearisome repetition of one phrase ten times in succession, which sometimes produces positive torture to the ear.

222. Before the Gospel it is customary to sing the words " Glory be to Thee, O Lord," and after, "Thanks be to Thee, O Lord." The authority for the use of the former is the first Prayer Book of Edward VI., where the rubric stands: "The priest shall saie The Holy Gospell, written in

the . . . Chapiter of. . . . The Clearkes and people shall aunswere, Glory be to thee, O Lorde." This was omitted in the second Prayer Book, and has never been reinstated, but the custom seems to have survived in unbroken tradition. The second response appears to be a modern innovation and has no authority.

223. Coming to the Creed, we note that the custom in some places of singing the first clause to a plainsong intonation, when a modern service is used, is to be avoided. The juxtaposition of two totally different forms of art is in bad taste, and the only cases where the plainsong should be used are when the composer has specially designed his music to fit in with it. In other cases the words should be simply monotoned by the celebrant. The Confession is best not harmonised, for the reasons given when speaking of the General Confession. It should be taken quietly on a low monotone.

224. The Comfortable Words are usually sung to inflections. These may be accompanied on the organ, provided the harmonies employed are simple ones and in good taste. Some authorities object to this, but with little show of reason. If harmonies are to be used with plainsong at all they are quite as appropriate here as anywhere else.

225. Next there is the "Sursum Corda" and

its answer. The writer has heard these taken, the former on a monotone, and the latter with inflections. This is a breach of taste and error of judgment similar to that noticed in connection with the Versicles and Responses. Let both be sung or both be monotoned. The same applies to the Proper Prefaces. These form a portion of the whole section preceding the Sanctus, and should be rendered in the same manner as the rest of the words.

226. The Sanctus is followed by the Benedictus (when the latter is included in the service) but there is doubt as to whether the Prayer of Humble Access should be inserted between them or not. From a devotional and a musical point of view the Benedictus appears most suitable immediately before the Prayer of Consecration, although in the first Prayer Book it followed immediately after, and formed part of, the Sanctus.

227. Following a custom now widely prevalent in our churches we sing, after the Consecration Prayer, that masterpiece by the late Sir John Stainer, his Sevenfold Amen. For appropriateness this is without a rival, and will doubtless be in use for many generations. When it is used do not repeat it again after the Blessing: it should be reserved specially for the Consecration.

228. The Agnus Dei (when included) follows immediately after the "Amen." It is interesting

to notice that the use of this hymn is ordered in the first Prayer Book of Edward VI. as follows: "In the Communion tyme the Clarkes shall syng, 'O lambe of God,'" &c.

229. The succeeding Lord's Prayer may well be sung, though it must be admitted that this is not in accordance with the rubric. There are several beautiful settings.

230. In commencing the Gloria in excelsis the same rule should be observed as with the Creed.

231. The Blessing is usually inflected. It may be followed by an Amen a little more elaborate than the single cadence, though not so extended as the sevenfold. Many beautiful threefold Amens are available.

232. As in the daily offices so with the great central service of Christian worship, the musical rendering should be one connected whole, each part leading naturally and consistently to the next. The custom of making selections from different composers for use at one service is not to be commended, and it should be obvious that if certain parts are sung, there are others which ought also to be sung if we are to obtain a balanced and complete result.

CHAPTER VIII

WHAT MUSIC TO USE

233. The store of music available for church use is now so vast that the difficulty often is to know what to omit rather than what to include. In selecting from it there are certain representative and standard works that are expected to be heard almost everywhere, but outside these is so much that is good and worthy of use that it would be impossible for one Church to give it all. Selection must therefore be made, with an attempt to choose something of what is best in all schools.

234. In considering what music to use we are met at the outset by the question: Shall it be "Gregorian" or "Anglican?" and considerable heat is sometimes displayed in discussing the relative merits of the two systems. It will be of use to examine this question and see what are its real bearings.

235. The advocates of Gregorian music, or (more properly) Plainsong, sometimes urge that this music is (1) religious as distinguished from secular, (2) Catholic as distinguished from Protestant, and (3) that it has the authority of the

Church, presumably withheld from other music. Whatever merits it may have, or whatever arguments may be urged in its favour, all these three assertions are inaccurate.

236. Plainsong is neither sacred nor secular, but only old. The characteristics which distinguish it were common to all music composed at the same period. The church music has survived; the secular is (nearly all of it) lost. But the principles underlying the composition of both were practically the same. Plainsong can be traced to the old Greek systems, though with distinguishing marks, and the names used for its modes are, as a matter of fact, the same as those employed for the old Greek scales.[1] It is therefore correct to regard it as a form of the musical art of a certain period of development, good and beautiful in its way, but not of necessity better than that of which it formed the foundation.

237. To call Plainsong Catholic is inaccurate, and in proof of this one simple fact may be mentioned. Merbecke, who is considered the authority and guide to English Plainsong, was condemned to be burnt at the stake for Protestantism in the reign of Queen Mary. Merbecke adapted music to the Book of Common Prayer

[1] Rousseau: "Ce chant, tel qu'il subsiste encore aujourd'hui, est un reste bien défiguré, mais bien précieux, de l'ancienne Musique Grecque" (*Dict. de Mus.*, art. "Plain-Chant").

which was neither Catholic nor Protestant, but simply the best kind of religious music in vogue at his time. Generation after generation of English Church composers have built upon and advanced beyond this, so have continental Roman Catholic composers, and the music of both has advanced upon parallel lines, though cast in different moulds.

238. Plainsong has no more the authority of the Church than all good music has. At every period in art it is a curious, though perhaps natural, fact that its exponents are incapable of believing that further advance is possible, still less desirable. Having reached the highest point possible for themselves, it is hard to see that there will be another still higher point within the reach of their successors. And so the Church has from time to time issued instructions that the music used in worship should be the best of its kind, specifying that known at the particular period.[1] But the fact that the music in every branch of the Church has been in a constant state of evolution and development shows clearly that well-meant attempts to put back the clock and arrest the progress of art have been as mistaken as the attempt to prove that the world was flat by the persecution of Galileo.

239. What, then, is Plainsong? does it differ

[1] As, for instance, in the case of the famous controversy which produced Palestrina's *Missa Papæ Marcelli.*

from Anglican music? and if so, how? Plainsong certainly differs from Anglican music, but this statement is one of those half truths which are so misleading. It differs from Anglican music not because the latter is Anglican, but because it is modern, and the difference is precisely the same when it is compared with modern Roman Catholic music, which in its turn does not differ from Anglican music in principle and material, but only in form.

240. Plainsong is another name for pure melodic music, a form of art flourishing in the Middle Ages. Its beauty lies entirely in melodic outline, harmony having been undiscovered at the time when it was composed. It is written in the old modes, of which fourteen were in use.

241. A mode is a form of scale, the term referring to the particular arrangement of the tones and semitones falling within the octave. When harmony was introduced, all but two of these modes were rejected by musicians, for a very clear and cogent reason, viz. because it was impossible to write harmonised music with the material they supplied without transgressing the laws of art. It would take a volume to enter fully into this interesting question. Here there is only space to refer to it, and ask the reader to accept the fact, which can be easily and conclusively proved by a study of the laws of harmony, that the rejection of the old modes was

not arbitrary, but necessary and inevitable, if the true principles of art were to be recognised after the introduction of harmony. These principles, though subject to development and modification, are founded on clear laws of nature as surely as the laws of perspective in a sister art.

242. The two modes that were alone capable of being harmonised correctly were retained. They were called the Æolian and Ionian—names which were changed to "minor and major scale." Though bearing new names, however, the things indicated remained the same, so that it would not be incorrect to say that we still write music in the old modes, or at any rate in two of them, though we look at them from a different point of view and treat them in a different manner from the ancients.

243. These two modes being retained, then, and the others rejected for the reason stated, all further development of music was based upon the material they provided, and this is the source from which come all the wonders of modern harmony.

244. The remaining old modes having been rejected because it was impossible to harmonise them satisfactorily, it follows that the difficulties in the way of making the music composed in them acceptable for modern use are obvious, and when this is attempted ordinary unprejudiced people naturally object to the effect. They do not know why, but are quite sure that they do

not like Gregorian music. The reason is that when it is performed to-day a musical dilemma is presented for our solution. If it is rendered, as intended by its authors, in unison only (which is the correct way), the modern ear, missing the effect of harmony to which it has become accustomed by long and repeated association, perceives a form of art dull and meaningless which fails to satisfy its cravings. If on the other hand this music is performed with added harmonies—a plan which cannot be defended from an artistic point of view, and is like taking an old picture and altering it beyond recognition by filling it in with the latest chromatic effects—the modern ear again rebels against the transgression of the laws of harmony thus necessitated. Here, then, is the crux. The cultured musical student, with catholic tastes and historical instincts, can appreciate this music when performed in its proper manner, but the general public cannot, and the process of harmonising it to suit the latter is indefensible, while the result is rarely acceptable.

245. There is another particular in which plainsong differs from modern harmonised music, that is, in regard to rhythm. It is written in free rhythm as distinguished from the strict time of modern measured music. That is to say, instead of the unvarying pulse-groups of twos, threes, fours, &c., to which we are accustomed,

it moves in irregular groups, thus corresponding with prose as compared with rhymed verse. This gives to it a certain mysterious charm which is doubtless lacking in modern music, and in this respect there is much to learn from plainsong.

246. As a matter of fact most of the plainsong that has been performed in this country during the last generation has been rendered quite incorrectly, and in such a way as to lose sight of this beautiful rhythm which is its chief merit. Recent research has done much to throw light upon its true principles, and the student who desires further information should consult the publications of the Plainsong and Mediæval Music Society.[1]

247. In spite of the dilemma we have named it is a fact that some plainsong when harmonised does not offend our ears, but sounds really beautiful. This is the case with the tunes that happen most nearly to approach the standard of modern art and can be harmonised with the least defiance of its laws. This does not disprove anything that has been said, but rather goes to prove its truth by showing that we have not two arts, but one at different stages of development.

248. It is not always realised that the great plainsong school comprehended an immense store of melodic music, from the simplest phrases to the most elaborate compositions. The short and

[1] To be obtained of Messrs. Vincent & Co., 9 Berners Street, W.

simple inflections always used for the Versicles and Responses are plainsong; but it must not be supposed that they represent in character all such music—as well say that from the hearing of a simple modern hymn-tune could be inferred all the possibilities of an oratorio. The phrases referred to are of such a simple and elementary character as to be common to all music. They have been handed down from mediæval days, and will doubtless continue in use to the end of time, for the reason that, being of the nature of musical germs, they have not advanced far enough to become differentiated as belonging to any particular school, but may be held and used as common property or artistic axioms.

249. To come now to the details of the services.

The Versicles and Responses.—We are accustomed to speak of the Ferial and Festal Responses. Have we all a clear idea as to what these are? Both contain the inflected phrases we have named, but neither in the original form, which was unison.

250. The Ferial Responses consist of the plainsong taken as a treble part, with harmonies added below. There are many versions, with variations in the melody, and also in the harmonies. It must be remembered that the melody only is the traditional part, which should be kept as pure as possible; the harmonies are the composition of the person who presents them

to the public. If harmonies are to be used, it is important that they should be as simple as possible. The most trustworthy of many versions is that edited by Stainer for St. Paul's Cathedral.

251. The so-called Festal Responses are taken from Tallis's celebrated setting of the whole service in the Dorian mode. There is no particular authority for their use either on Festal Days or any other, but this has been sanctioned by custom. They are one of many settings issued at the same period and subsequently by different composers. But while most others have been forgotten or neglected, they have established themselves on such a firm basis of popularity as to have acquired an almost sacred character, and to be regarded by many as obligatory. Tallis's Responses consist of harmonies, originally in five parts (now reduced to four by editors and would-be improvers), written above and below the ancient plainsong melodies, which, with a few exceptions, appear in the tenor part. The music is of surpassing beauty, and it is difficult to imagine any other taking its place. It is not, however, strictly speaking, congregational, but is intended for performance by small well-balanced cathedral choirs. An attempt has been made in some places to induce congregations to sing the original melodies, *i.e.* the tenor part, while the choirs sustain the added harmonies, but without much success, and

also without real justification. There is no ground for supposing that the composer meant this part to stand out prominently above the others. True, he built his harmonies upon it as a basis, but, the work once done, the result is a complete whole, in which each part should be equally balanced and sustained.

252. *The Litany.*—The music for this is from the same sources as that for the Versicles and Responses. That commonly used is the plainsong with simple harmonies added below, corresponding with the "Ferial" Responses. The setting by Tallis is on the same lines as his Responses, but, although equally beautiful, is much less frequently heard. When pains are taken to give a worthy rendering to the Litany, attention might well be given to this somewhat neglected music.

253. *Psalters.*—The number of pointed Psalters has rapidly increased during the latter half of the nineteenth century, until now we have quite a plethora. Much time has been wasted in discussing their respective merits. With the false views as to the origin and true character of the chant at present so widely prevalent, no pointing can ever be satisfactory.[1] When teachers of chanting begin to understand its true principles, the diffi-

[1] See *The Psalms: their Structure and Musical Rendering*, by the present writer. (Vincent & Co.)

culties of distinguishing between the merits of particular plans of pointing will vanish.

254. But for the purpose of revealing the meaning of the words to the choir, and through them to the people, there is one Psalter which rises far above all others in merit. This is Bishop Westcott's *Paragraph Psalter*.[1] Its value is so great as far to outweigh all the doubtful advantages of the labour spent in other directions on minute details of pointing. It is a Psalter that should be known to all who interest themselves in the worthy and adequate rendering of the Psalms, and, once known, it would doubtless soon come into general use.

255. *Hymn Books.*—Among the best known collections are:—

Hymns Ancient and Modern.
Church Hymns.
The Hymnal Companion.
The Hymnary.
The Hymnal Noted.

256. The first (Clowes & Co.) is by far the most largely used book, and as far as is possible without actual authorisation bids fair to take the place of an official book. It is now undergoing a third revision, and will shortly be republished in a new and, it is to be hoped, much improved form. The present book has many

[1] Now set to music, and published by Messrs, Longmans under the title of "The Southwark Psalter."

grave faults and defects, but the same may be said of all other collections.

257. *Church Hymns* (S.P.C.K.) was originally edited by the late Sir Arthur Sullivan. It has recently been republished in a new edition under the musical direction of Dr. C. H. Lloyd, and contains many beautiful hymns and tunes, notably some corrected versions of old plainsong melodies.

258. The *Hymnal Companion* (Sampson Low) is Bishop E. H. Bickersteth's book, and represents the views of the Evangelical party. It contains much that is beautiful, and its versions of several well-known hymns are more correct than in some other collections. It was issued in a revised and very extensively altered form a few years since.

259. The *Hymnary* (Novello & Co.) is the largest collection of hymns published. It includes 646, a bulk which makes it too unwieldy for practical purposes. It was edited by the late Sir Joseph Barnby, and in level of Churchmanship represents the views held at St. Andrew's, Wells Street, at the time when he directed the music of that church.

260. The *Hymnal Noted* (Novello & Co.) is a collection of old plainsong tunes, and is a valuable book in its particular department.

The above are the leading books out of many, and together represent fairly completely English Hymnody.

261. We now come to the use of the more elaborate music falling under the heads of *Services and Anthems.* The difficulty here for the uninitiated is to know how and where to hear of music that is really worthy, and to separate this from the immense quantities of inferior compositions which are pushed and advertised by publishers.

262. It will be a help to give the names of a few of the English composers whose music is all worth using, and who represent English Church music from the Reformation to the present time. Parallel with them will be placed the names of foreigners whose music is in general use in our Church.

Tye . . .	1510 (?)–1580		
Tallis . . .	1520–1585	Palestrina . .	1528–1594
Farrant . . .	1530–1580		
Byrd (or Bird)	1538–1623		
Bull	1563–1628		
Orlando Gibbons	1583–1625		
Child . . .	1606–1697		
Wise. . . .	1638–1687		
Creyghton . .	1639–1736		
Humphreys .	1647–1674		
Aldrich . . .	1647–1710		
Blow. . . .	1648–1708		
H. Purcell . .	1658–1695		
Weldon. . .	1676–1736		
Croft . . .	1678–1726	Bach. . . .	1685–1750
		Handel . . .	1685–1759
Greene . . .	1695–1755	Marcello . .	1686–1739
Kent. . . .	1700–1776	Graun . . .	1701–1759
Travers . . .	1706–1758		

W. Hayes . .	1707–1777		
Boyce . . .	1710–1779	Pergolesi . .	1710–1736
Nares . . .	1715–1783		
W. Jackson .	1730–1803		
Dupuis . . .	1730–1796	Haydn . . .	1732–1809
B. Cooke . .	1734–1793		
Battishill . .	1738–1801		
Ebdon . . .	1738–1811		
P. Hayes . .	1738–1797		
S. Arnold . .	1740–1802		
S. Webbe . .	1740–1816		
J. S. Smith .	1750–1836	Mozart . . .	1756–1791
Attwood . .	1765–1838		
S. Wesley . .	1766–1837		
J. Callcott . .	1766–1821		
Clarke-Whitfeld	1770–1836	Beethoven . .	1770–1826
Crotch . . .	1775–1847	Hummel . .	1778–1837
Novello . . .	1781–1861	Weber . . .	1786–1825
T. F. Walmisley	1783–1866	Rossini . . .	1792–1839
Goss	1800–1880	Schubert . .	1797–1830
Turle . . .	1802–1882		
W. H. Callcott	1807–1882		
Hatton . . .	1809–1886	Mendelssohn .	1809–1847
Macfarren . .	1813–1887		
H. Smart . .	1813–1879		
S. S. Wesley .	1814–1875		
T. A. Walmisley	1814–1856		
W. S. Bennett	1816–1875		
S. Elvey . .	1816-1893	Gounod . . .	1818–1893
E. G. Monk .	1819–1900		
J. L. Hopkins	1820–1873		
Leslie . . .	1822–1896		
Dykes . . .	1823–1876		
W. H. Monk .	1823–1889		
J. Coward . .	1824–1880		
Ouseley . . .	1825–1889		
Best	1826–1897		
Oakeley . . .	1830–1903		
E. J. Hopkins	1832–1901	Brahms . . .	1833–1897
Garrett . . .	1834–1891	Guilmant . .	1837
Barnby . . .	1838–1896		

Stainer . . .	1840–1901
Parratt . . .	1841
Sullivan . .	1842–1900
Bridge . . .	1844
Martin . . .	1844
Mackenzie . .	1847
Parry . . .	1848
C. H. Lloyd .	1849
Stanford . .	1852

263. *Services for the Holy Communion.*—In selecting these our choice is limited in a curious and unfortunate way. For anthems and the Canticles at Matins and Evensong we can draw upon the whole store of English music from the sixteenth century to the present day. But, unfortunately for Church music, soon after the Reformation the practice arose in cathedrals of stopping the singing after the Creed, and allowing the choir to retire, so composers, finding their music was not required, ceased writing for the later portions of the service. Hence, with two well-known exceptions, and a few lesser known, all the store of fine old services are incomplete, and, though giving full music for Matins and Evensong, contain for the Communion Service only the Creed. The two exceptions named are the settings by Merbecke and Tallis. The former has recently come into very general use; the latter, an extremely beautiful work, being a portion of the service from which the world-famed Responses are taken, is less used, but is gaining ground more and more every year.

264. Merbecke's Service is the earliest setting of the first Prayer Book of Edward VI., and consists, as has been already stated, partly of traditional plainsong melodies and partly of music composed by Merbecke himself. The edition generally used is that by the late Sir John Stainer. Another edition, harmonised by the late Sir John Goss, is published by Nisbet & Co.

265. Tallis' Service is in four part harmony in the "Dorian Mode," a tonality long fallen into disuse. This imparts to the music a curious archaic flavour, but the genius of Tallis has employed the materials in such a way as to produce a thing of beauty—a joy for ever. Tallis' Service is by no means easy to sing. It requires a thoroughly well-trained choir, and one that possesses sufficient taste to sympathise with the particular form of beauty it represents. But it may be hoped that as it becomes better known it will in time become as popular as the immortal Preces and Responses.[1]

266. English composers only commenced to write complete Communion Services at the time of the Catholic Revival in the nineteenth century, and of these the early ones did not include the Benedictus and Agnus Dei. We have, therefore, only two alternatives, either to confine ourselves to the limited repertoire of quite recent com-

[1] The best edition is that recently published by Messrs. Vincent & Co., 9 Berners Street.

posers, or to utilise some of the magnificent Mass music written for another Communion by the great classical composers. Much of this has been successfully adapted to our English words, but against these adaptations there are objections. In the first place, in order to fit the words in some instances the music has had to be slightly altered; in the second, the order of the parts (or movements) has had to be changed. Further, as our Communion Service usually follows sung Matins, and also allows for communicants, the length of the music is in most cases an obstacle. And finally, the employment of an orchestra is always contemplated, and this adjunct is generally absent from English churches. Still, with all these objections, it would seem a pity if we were unable to include some of these great masterpieces in our services, as it is useless to pretend that any of our own services, beautiful and effective as many of them are, can rival the great classical compositions as works of art.

267. Of adapted Masses the following are the most popular. They are arranged in order of decreasing difficulty:—

Beethoven	in C.	Schubert	in B flat.
Hummel	„ B flat.	Gounod	„ G.
„	„ D.	Mozart	„ B flat.
„	„ E flat.	Schubert	„ C.
Weber	„ E flat.	„	„ G.

The best known of these is doubtless Gounod in G; it is of great length, but not of special difficulty. The two last in the list are short and fairly easy of performance, but none should be attempted without a first-rate choir and a really competent organist.

268. Of English services a few are here named, in order of difficulty:—

Stanford	in A.	Eyre	in E flat.
Stainer	„ B flat.	Foster	„ E flat.
Stanford	„ B flat.	Calkin	„ B flat.
Stainer	„ A.	Stainer	„ E flat.
Harwood	„ A flat.	Dykes	„ F.
Gadsby	„ C.	Lloyd	„ E flat.
Garrett	„ E flat.	Agutter	„ G.
Martin	„ C.	Hall	„ D flat.
Stainer	„ F.	Woodward	„ E flat.
Agutter	„ B flat.	Steggall	„ G.
Elvey	„ E.		

269. Of services for Matins and Evensong the following are useful:—

Difficult.

Smart	in G (in five parts).
Stanford	„ A.
Attwood	„ F.
Walmisley	„ D.
Elvey	„ A.
Garrett	„ E flat.
Smart	„ B flat.
Gibbons	„ F.

Barnby	in E flat.
Purcell	„ B flat.
Noble	„ B minor (Houghton & Co.)
Stanford	„ B flat.
Hopkins	„ F.
Foster	„ A.
Travers	„ F.

Moderately difficult.

Tallis	in the Dorian mode (Vincent and Co.).
Walmisley	„ D minor.
Stainer	„ A.
Garrett	„ F.
Lloyd	„ E flat.
Aldrich	„ G.
Hopkins	„ A (Weekes & Co.).
Goss	„ E.
Elvey	„ E.
Rogers	„ D (Boosey & Co.).
Gadsby	„ C.
Cooke	„ G (Boosey & Co.).
Stainer	„ E flat.
Purcell	„ E minor.
Garrett	„ D.
Smart	„ F.
„	„ G (Short Service).
Nares	„ F (Boosey & Co.).
Turle	„ D.
Calkin	„ F.
Hopkins	„ C (Weekes & Co.).
L. Bennett	„ A.
Dykes	„ F.

Easy.

Ebdon	in C (Boosey & Co.).
Steggall	„ G.
Arnold	„ A.
Clarke-Whitfeld	„ E.
Gladstone	„ G.
King	„ F (Boosey & Co.).
Wesley	„ F.
Lloyd	„ G.
„	„ F.
Hopkins	„ B flat (Weekes & Co.).
Wesley	„ F (Chant Service).

All the above are to be obtained from Novello and Co., 1 Berners Street, except where otherwise noted. An attempt has been made to arrange them throughout in order of difficulty, in addition to dividing them into three grades. By referring to the date of the composer,[1] an idea may be formed as to the period and style of the music.

270. The following list of anthems available from various sources will doubtless be found useful:—

Advent.

The wilderness . . .	Wesley.
Day of wrath (*Requiem*) . .	Mozart.
The sorrows of death The night is departing . . . (*Hymn of Praise*)	Mendelssohn.
Blow ye the trumpet . .	Leslie.
Prepare ye the way . . .	Wise.

[1] See p. 155.

The wilderness . . .	Goss.
It is high time	Barnby.
Comfort ye / And the glory } (*Messiah*) . .	Handel.
The night is far spent . .	Stean.
The great day of the Lord .	Martin.
Beloved now are we . . .	Thorne.
Rejoice in the Lord . . .	Redford.
Awake, put on strength . .	Callcott.
Rejoice in the Lord . . .	Reay.
O wisdom, &c. (*The Seven "O's"*)	Stainer.

Christmas.

The people that walked / For unto us . . } .	Handel.
O sing to God	Gounod.
In dulci jubilo	Pearsall.
Sing unto the Lord . . .	Novello.
Hallelujah, for unto us . .	Monk.

Epiphany.

Say, where is He born . .	Mendelssohn.
Send out Thy light . . .	Gounod.
From the rising of the sun .	Ouseley.

Septuagesima.

The heavens are telling . .	Haydn.
Seek Him who maketh the seven stars	Oakeley.

Lent.

Blessed are they that mourn .	Brahms.
I wrestle and pray . . .	Bach.
Judge me, O God . . .	Mendelssohn.
Have mercy	Mozart.
Hear my prayer . . .	Mendelssohn.
Wash me throughly . . .	Wesley.

As the hart panteth	Gounod.
Remember not, Lord	Purcell.
Turn Thee again	Attwood.
Give ear unto me	Arcadelt.
I will arise	Wood.
Judge me, O God	Ouseley.
Have mercy upon me	White.
Grant, we beseech Thee	Smart.
Like as a father	Hatton.
Come unto Me	Smith.
Lord, for Thy tender mercies' sake	Farrant.
Turn Thy face from my sins	Attwood.
Lord, how are they increased	Kent.
Enter not into judgment	Attwood.
Hear my prayer	Kent.
Enter not into judgment	Clarke-Whitfeld.
Comfort, O Lord	Crotch.
How long, O Lord	Himmel.
Hear, O Lord	Goss.
I will arise	Cecil.

Passion-tide.

Blessed Jesus	Dvořák.
O come near to the cross	Gounod.
Who is this that cometh from Edom?	Oakeley.
Surely He hath borne	Handel.
That God doth love the world	Bach.
Word of God incarnate	Gounod.
O Saviour of the world	Goss.
Daughters of Jerusalem	Elvey.
Jesu, Word of God	Hoyte.
My God, look upon me	Reynolds.
Jesu, blessed word	Gounod.

Easter.

I know that my Redeemer Since by man came death The trumpet shall sound Hallelujah Worthy is the Lamb	Handel.
When Israel out of Egypt came	Mendelssohn.
Blessed be the God	Wesley.
If we believe	Goss.
Awake up, my glory	Barnby.
Break forth into joy	„
Christ being raised	Elvey.
Christ is risen	„
God Who is rich	Garrett.
Why seek ye the living	Hopkins
The Lord hath brought us out	Thorne.
This is the day	Turle.

Ascension.

The earth is the Lord's	Spohr.
Thou art gone up on high Lift up your heads	Handel.
O all ye people	Purcell.
God is gone up	Croft.
Why do the heathen	Kent.
O Lord, our governour	„

Whitsuntide.

God is a spirit Whosoever drinketh Therefore with joy (*Woman of Samaria*)	S. Bennett.
And all the people saw	Stainer.
Holy Spirit, come	Martin.
Praised be the Lord	Calkin.

King all glorious . . .	Barnby.
Come, Holy Ghost . . .	Attwood.

Trinity.

I saw the Lord . . .	Stainer.
In humble faith . . .	Garrett.
Cry aloud and shout . . .	Croft.
Holy, holy (*Last Judgment*) .	Spohr.

Saints' Days.

These are they . . .	Dykes.
I beheld, and lo . . .	Blow.
Rejoice in the Lord . . .	Martin.
Happy and blest (*St. Paul*) .	Mendelssohn.
Blessed is the man . . .	King.
If thou shalt confess . .	Stanford.
And I saw another angel . .	,,
What are these . . .	Stainer.
The souls of the righteous .	Woodward.
The souls of the righteous .	Byrd.
Rejoice, O ye righteous . .	Rheinberger.
And the wall of the city . .	King.

General.

Praise the Lord . . .	Goss.
It came even to pass . .	Ouseley.
Plead thou my cause . .	Mozart.
O God, when Thou appearest .	,,
Distracted with care . .	Haydn.
Hallelujah (*Mount of Olives*) .	Beethoven.
Thy mercy, O Lord . . .	Hopkins.
I will magnify	Calkin.
Glory, honour, praise, and power	Mozart.
Who is like unto Thee . .	Sullivan.
I will mention . . .	,,

Sing, O heavens . . .	Sullivan.
Whoso dwelleth . . .	Martin.
O clap your hands . . .	Stainer.
Lead, kindly light . . .	,,
They that go down to the sea .	Attwood.
I will wash	Hopkins.
O where shall wisdom be found	Boyce.
Beloved, if God so loved . .	Barnby.
Methinks I hear the full . .	Crotch.
Sing praises to the Lord . .	Croft.
Blessed are they who fear the Lord	Elvey.
Let not your heart be troubled.	Foster.
Our soul on God with patience waits	Garrett.
Hosanna to the Son of David .	Gibbons.
O how amiable . . .	Barnby.
Rejoice in the Lord . . .	Elvey.
In this was manifested . .	Lloyd.
O taste and see . . .	Goss.
Holiest, breathe an evening blessing	Martin.
I will sing unto the Lord . .	Purcell.
For a small moment. . .	Stainer.
Teach me, O Lord . . .	Elvey.
O Lord, my God . . .	Wesley.
Blessed is the man . . .	Clarke-Whitfeld.
We will rejoice . . .	Croft.
Come unto Me	Elvey.
O Lord, increase my faith .	Gibbons.
O praise the Lord . . .	Goss.
I was glad	Elvey.
Rejoice in the Lord . . .	Purcell.
O taste and see . . .	Sullivan.
Thou wilt keep him . . .	Wesley.

I will alway give thanks . .	Elvey.
Sweet is Thy mercy . . .	Barnby.
O give thanks	Elvey.
Stand up and bless the Lord	Goss.
The Lord is the true God	Barnby.
The blessing of the Lord .	Mackenzie.
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